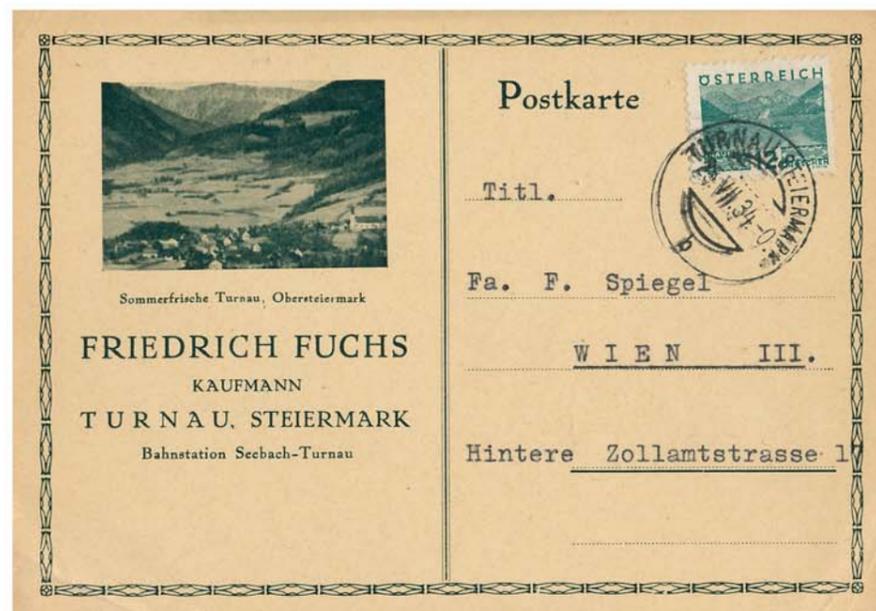


A selection of the items discussed in this issue.



AUSTRIA 185 – Spring 2014 – Contents:

Page	Item
IFC	Contents list etc
1	Editorial
2	2013 New Issues part 4
4	Notes from other journals
5	Library matters
6	Paketmarke
7	QandA
7	Advert: Wardrop & Company Ltd
8	The APS Bookshop
9	Private Printed Postal Stationery, 1945-1951
20	The 1683 Siege of Vienna and its Philatelic Commemorations
36	The APS - Innsbruck Merkur partnership: the first 10 years
38	Imitation Picture Non-Stationery Cards
44	Advert: Stamp Insurance Services
IBC	Officers and Aide-memoire

Edited by Andy Taylor

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EDITORIAL 185

“At one point not so long ago, the cupboard was somewhat bare as far as articles were concerned, but fortunately, things have come together just in time to make a full magazine, much to my relief. This edition seems to have a strong theme in postal stationery. “

This is quoted from the Editorial of the Dec 2013 issue of Stamps of Hungary, but could equally well have been written by me. I have quite a lot of articles-in-preparation, which with added inspiration information and material might eventually become interesting – but at present are about as much use as a half-cooked turkey. Meanwhile, I have for you “Private Printed Postal Stationery, 1945-1951” written by an Austrian; and “The 1683 Siege of Vienna and its Philatelic Commemorations” by a Ukrainian-American. From nearer to home come “The APS-Innsbruck_Merkur partnership: the first 10 years” Letters-by-musicians reflect the recent display. “Imitation Picture Non-Stationery Cards” describes an interesting aspect of Postal Stationery. The usual reviews, adverts, bookshop etc complete this issue.

Nothing here that interests you? Let it be your New Year Resolution to see your name in print! Write an article, or lend the Editor a 10-16 sheet display which he will ‘articulate’.

Unhappy with the Yellow Pages? I’d be more than happy to devolve the Newsletter Editorship – discussions without obligation welcomed.

Andy Taylor

The collections of the late Brian Presland are to be sold by Cavendish later this year. Watch out for full details, probably in the next issue.

Book Review

“K.u.K. FELDPOST” MAIL 1914-1918. CATALOGUE PART 1: POST CARDS Volumes 1 & 2, by Octavian Tăbăcaru, Braşov, 2013. ISBN 978-973-0-15623-2 (& 15624-9), Rumanian & English languages. 1,008 pp, 250 x 174 mm, paperback, full colour, including 330 x 481 mm pull out colour reproduction map. Weight 1.9 kg. Price £70 or €80 (10% discount for APS Members) plus shipping (surface parcel from £4/€5) and PayPal fee (£3/€4). Available from Octavian at octavian500198@yahoo.co.uk

A remarkable project by one of our long-time Members in Rumania has reached fruition and is now available (in a limited edition). Clement’s seminal 1964 Handbook had a cursory look at the types of Feldpost Cards used in the Great War. Roman Dubyniak & Peter Cybaniak, in 1990/92, looked in detail at the Ukrainian Legion Cards. But although there are a number of books on the Feldpost (and Etappenpost) datestamps found on the cards, on the military units whose cachets may be seen alongside the datestamps and on the censor markings which are frequently added, no-one has undertaken a thorough examination of the cards themselves.

After a good index and an introduction with much useful background information, the cataloguing system developed by Octavian is explained and the rest of the first volume deals with the German Language (only) cards with (for example) no title / Postkarte / Korrespondenzkarte / Feldkorrespondenzkarte / Feldpost / and so on, discussed and profusely illustrated with a plethora of types and subtypes. The second volume considers all the ‘other’ languages and the 2 and 3 language variants. Any collector of Austria-Hungary 1914/18 will have seen a good variety of these cards, printed of course in their billions. But there are many types that I’ve never seen before and there certainly are rarities to be found. Octavian’s book with its useful classification and ‘points’ valuations will encourage many collectors to look again (and much more carefully!) at their treasures.

Even for those collectors who don’t want to go as far as Octavian in distinguishing between sub-sub types, the basics of his cunning scheme can be followed reasonably easily and with interest and benefit! There are also loads of relevant illustrations, photographs, maps, propaganda cards, generals and royalty and much besides.

So far as I can see ALL the text is translated and is in decent English. It is very well produced and most attractive. Indeed, once it is in the keen collectors’ hands you’ll need a crow bar to lever it back out again!

Martin Brumby

2013 NEW ISSUES (fourth instalment)

by Andy Taylor

Author's Notes

The information given here is face value ('c' is Euro-cents); issue date (first-valid, not the earlier on-sale); quantity printed; printing method; designer (and engraver if relevant); printer if not Österreichische Staatsdruckerei; and some details on the design. The illustrations are around life size, although blocks & strips are smaller. Many issues are also available in mini-sheets, as blackprints, as 'Buntdrucke' (ie printed in different colours from those issued) and so on. The descriptions are sourced from "Die Briefmarke" and the Post.at website. Information on paper, colours, and perms is no longer provided.



100 years of the Tirol Ski Association. 62c; 11.10.2013; 400,000; Offset; design Hannes Margreiter. The design comes from a historic photo by Arnold Fanck, with at top right the eagle-on-ski logo of the Association. The first competition was in 1914 for cross-country and jumping; after WWI when ski-tourism began more were held and likewise after WWII. Today the Association has 40,000 members.

125 years of the Burgtheater. 70c; 11.10.2013; 400,000; Offset; design David Gruber. The Burgtheatre first opened on 14 March 1741 and was 'promoted' to National Theatre in 1776. Its building on the Ring, designed by Gottfried Semper and Karl Freiherr von Hasenauer, opened on 14 Oct 1888 with performances of Franz Grillparzer's "Esther" and Friedrich von Schiller's "Wallensteins Lager". The stamp shows a bird's eye view of the building, which was restored after WWII. Performances there given in "Burgtheaterdeutsch" have helped to define the German language.



Churches in Austria: Martinskirche Linz. 62c; 11.10.2013; 400,000; Offset; design Kirsten Lubach. The design is based on a watercolour of the church, with in the foreground the St Martin memorial. The building is in part over 1200 years old.

Youth Art in Austria: Markus Schinwald. 1€45; 14.10.2013; 270,000; Offset. The design is adapted by Michael Rosenfeld from the Markus Schinwald (1973-) video clip "Orient Part 1" exhibited at the Venice Biennial in 2011. Schinwald has exhibited world-wide and been awarded many prizes.



Stamp Puzzles: Halloween. 4 x 62c (2€48); 14.10.2013; 170,000 blocks of 4; Offset; design Dominik Gröstlinger; printed by Enschedé. Is 'Halloween' an old European festival, or an American re-invention, or a Disney marketing ploy, or what?



Christmas 2013 - Joos van Cleve, Nativity. 70c; 15.11.2013; 650,000 in rolls of 50; Offset; design Dieter Kraus after the original van Cleve; printed by Bundesdruckerei.



Christmas 2013 - St. Georgenberg-Fiecht. 70c; 15.11.2013; 850,000 ; Offset; design by (the late) Dr R Stecher realised by Michael Rosenfeld. The Benedictine monastery of St. Georgenberg-Fiecht is one of the oldest in North Tirol; the church attracts many pilgrims.

Christmas 2013 – the Shepherds at the Crib, St. Michael im Lungau. 62c; 29.11.2013; 2,250,000; Offset; design Dieter Kraus



Christmas 2013 - Stille Nacht, 150th death anniversary of Franz Xaver Gruber. 62c; 29.11.2013; 2,650,000 in rolls of 50; Offset; design Marion Füllerer; printed by Bundesdruckerei.

Modern Art: Franz Graf - E.V.A. 1€45; 05.12.2013; 270,000; Offset; design Michael Rosenfeld after an original by Franz Graf. As far as your Editor can tell, the stamp was issued in monochrome.



This is the 2013 “send via Christkindl to get the special cancel” label; it costs 62c and comes in packets of 5. In theory, you put this at bottom left of your item and a Christmas stamp at top right, spacing the address according to the illustrated guidance leaflet. You post it; the office of posting cancels the label then sends it to Christkindl where it receives the special Christkindl cancellation. In practice, this does often happen – but not always.

And for the philatelist who has everything else: a First Day Christkindl Cancel on the Shepherds at the Crib stamp, applied to a 12cm diameter pack of Lebkuchen – can be yours for only 3Euro 99 plus P&P....



NOTES FROM OTHER JOURNALS

APS^{US}

Vol 13 Nr 4 Oct 2013: Stephansdom; Innsbruck postal history part 3; Market Trends [*auctions a buyer's market = low prices – hold tight if you can, or seek a specialist dealer*]; beware of fake cancels on high-value 1967 series [*fakes with cancels plus original gum are easier to spot!*]

ArGe Feldpost Österreich-Ungarn

Nr 114: Fieldpost cancel 114 continued; parcel cards with 'Zollgut' labels, 1885-1914; Jewish officers and soldiers in the k.u.k. army; etc.

Nr 115: Meeting reports, members' birthdays etc; Post to and from Austrian POWs in Serbia, 1914-1915 (17pp); Fieldpost cancel 114; parcel card & delivery-refused forms for 5kg of ice; forwarding of a poste restante COD packet; WWI censoring of newspapers in Kärnten; the Kaisermanövers, 1893-1913 (several were cancelled as all the horses were ill!!).

ArGe Österreich

2013/4 Nr 104: Wrongly-dued postcards from Hamburg; the 1925 numbered stamps (2); on the franking of Austrian and German postal stationery cards sent via the Vienna pneu-post in 1938-45; 2 sizes of '10 PARA 10' Levant overprint.

ArGe Mil & Phil

No officers having come forward to form a committee, this society has dissolved itself.

Die Briefmarke

2013/10: The new Burgtheater stamp; new definitives designer and her thoughts; the Schilling-Euro transition; many short articles; activities and events; book reviews; etc etc

2013/11: Spying on mail before GCHQ; end of Golan post (3); Christkindl innovations (special reg label, new 'via Ck label etc); some Xmas issue info; and many short articles; activities and events; book reviews; etc etc

2013/12: Fieldpost philately since Kainbacher; spying (2) - Metternich; Schilling-Euro (2) especially the yellow supplementary stamp and forged overprints; free-franking; 2014 issue programme for commem stamps, and for the myriad other items; exhibitions; news'n'views; and much more.

Germania

Vol 49 Nr 4: AGM and meeting reports; WWII ribbed censor sealing tapes & their cachets; personalised issues of DPAG (which is the fully-privatised Bundespost) [cf Austria's Personalised Stamps]; West Germany 'political awareness' postmarks; more on BAOR; letters; etc etc

The 2012 issues of Germania received a Large Vermeil at this year's Autumn Stampex, "the best a Society journal can ever hope for". Congratulations!

Stamps of Hungary

No. 195 Dec 2013: On the 1919 overprint trail, Part 11: Baranya postal stationery; Hungary's telegraph development during the K.u.K. period - Telegram cards ; Admiral Horthy's daughter-in-law.

Note – the HPSofGB has a new and enhanced web site: www.hpsgb.com

To borrow any of these, consult the Librarian

Additions to Library:

Ref	TITLE	Comment	Pages	Author	Pub'd	Text
458	KuK Feldpost Mail 1914-1918: Catalogue part 1: Postcards	Vol 1: profusely illustrated in colour	606	Octavian Tabacaru	2013	E, Rom
		Vol 2; ditto	402			
459	Festschrift "65 years of PKMI"	Histories; Deutsche Dienstpost Alpenvorland; etc	68	PKMI	1994	G
460	JUBA-Telfs	Event-guide; Kinderland-verschickung (KLV); etc	70	PKMI	1996	G

The APS Library "CD" section.

The APS web site has recently been updated to list the contents of the library which are on CD. Some are copies of the APS's own publications; others are journals or monographs produced on CD by various societies.

CD	Lang	Contents.
1	E	APS at the Royal — Record of the display given at The Royal Philatelic Society London in January 2004.
2	E	The Postage Rates of the Yugoslav Territories by G M Barling.
3	E	The Austro-Hungarian Army 1914-18 by J Dixon-Nuttall (in both HTML and MSWord formats)
4	E	Pneumatic Post in Vienna, by C Tobitt & A Taylor; with supplement
5	E	Fiftieth Anniversary Displays (1953-2003) by the Czech Philatelic Society of GB.
6	G	The History of Austrian Revenue Stamps by Dr. Stephan Koczynski. Enhanced and fully text-searchable format, albeit written in dense bureaucratic Austrian!
7	G	"1910 Post Office Index". This is the "Verzeichnis der Post- und Telegraphen-Ämter in Österreich, Ungarn und in Bosnien-Herzegovina sowie der österreichischen Postanstalten im Fürstentum Liechtenstein und in der Levante", published in Vienna in 1910. It lists all the Austrian post offices open anywhere at that date; with symbols indicating the facilities available at each. The CD contains pictures of the original pages, not text.
8	E	"The Early Austrian Post Offices in the Ottoman Empire" - Hans Smith's Presidential Display to the Society of Postal Historians on 10 April 2010. Presented as a web photo-gallery.
9	G	"Maschinen- und Maschinenwerbstempel der Postaemter in Suedtirol" by Gerhard Bock. This is an addition to the postmark book of the area held in the library as item 452.
10	E	"The History and Fieldpost of the Croat Legions in the German Army in WWII" by Steve Woolnough. Yugoslavia Study Group Monograph 10
11	E	"The Postal History of Independent Montenegro (2 nd Edition)" by Keith Robinson et al. Yugoslavia Study Group Monograph 11.

Booknotes

For anyone interested in special postcards and ephemera and special event cancellations, I would recommend the following "Bebilderter Katalog der Gelegenheits- und Sonderpostamter in Osterreich 1864-1944" by the late Hans-Deiter Scholz. Hardbound with 560pp in full colour this is a combination of Wurth and Schneiderbauer but with much, much more. It is richly illustrated (must be thousands of examples) and, at 65 Euros shipped cost, it is a snip. I highly recommend it.

Available from Mag.Werner Scholz, Dr.-A.-Sonnleitnergasse, 3, 2380 Perchtoldsdorf, Austria w.scholz@a1.net

John Anthony

In 2012 Gerhard Bock and Hans Moser finally published their book “Poststempel von Südtirol und dem Trentino” after a number of years of research including requests to collectors for information and examples of the various cancellations. As so often happens, once the book was finally published collectors came forward with additional information and a first up-date, dated May 2013, has now been prepared. It runs to 28 pages and is available from the internet at http://www.briefmarke.it/files/NA_1_V-04.pdf. A copy of the up-date will be filed with the library copy of the book.

A CD has now been produced of the “Machine and Advertising Machine Cancellations from Südtirol” and is available from Gerhard Bock at gerbo-bp@web.de and costs Euro 12. A copy has been purchased for the library.

Joyce Boyer

ANK Catalogue, 2013/14. I bought the new ANK/Netto Specialised 2013/14 catalogue in Vienna. For the Imperial period, a more detailed explanation of the types of the First Issue is provided, and prices for the stamps on cover are now extended to the issues from 1883 to the early First Republic. There is a small increase in prices across much of the First Republic, but generally no more than you would expect in two years since the last publication. I have not yet looked at the catalogue for periods later than the First Repub.

Otherwise, there are virtually no price changes or new info in these sections, and the page layout and content is the same. I estimate that 80%+ of the catalogue I have so far reviewed would require no changes to the artwork for the last issue. One price-increase that did catch my eye was the 1894 50kr postage-due on cover - up from EUR 2800 to 5200, but this was very much the exception.

Are you aware that Austria has introduced inherent-value Parcel stamps (Paketmarken)? These are a bit like the registration-labels a few years ago, and contain a value, bar-code, illustration, and space for the address and the parcel-details to be written in. They have been issued for inland parcels of three different sizes. I suggest that one of you modernists digs out a bit more info and informs Austria’s readership.

Keith Brandon

Your wish is the Editor’s command...

Paketmarken

Paketmarke	Inland	Germany	EU *
PM45	3 € 0	9 € 0	12 € 0
PM70	5 € 0	14 € 0	17 € 0
PM120	7 € 0	19 € 0	22 € 0

The cost of sending a packet under this system is determined by its destination and size, NOT by the weight**. The packet is assumed to be a cuboid; you measure the breadth width & height in cm, add together the smallest and largest results, and choose the appropriate PM.

For example, your box is 40 x 20 x 15 cm. 40 + 15 = 55; so a PM45 is too small and you need a PM70. The system is especially useful for those who speak fluent Internet: you register, choose the PM you need, pay for it by credit card or bank transfer, download and print it on plain or stickyback paper, then deposit your packet at any post office, or OMV petrol station, or in a special 24-hour-deposit-box. As far as I can see, you cannot walk into a post office with a packet and buy a Paketmarke for it – it’s on-line only. It is unclear what happens if your box is circular!

More info here: https://secure.post.at/downloads/Kundeninfo_Paketmarke.pdf?1373965430

* ‘EU’ consists of 26 countries (including GB) but excluding ‘overseas territories’ and ‘those not in the Customs and Tax area’ – so excluding Greenland, the Channel Islands, the Canaries etc.

** There is however a weight limit of 31.5kg hidden in the ‘small print’

ANSWERS (no questions this month!)

Austria 184, page 10: "On the move?"

Dr. Helmut Kobelbauer writes:

The address on the letter is (simply) "Herrn Stud Jur Günter Schild", ie Mr. Schild was a student of law. No Mr. Stud - sorry. The letter was received in Innsbruck, where the first 5 Kr postage due was added (probably as "Postlagergebühr" - poste restante fee). They found out or were told that Mr Schild had moved to Kitzbühel, so they marked their postage due stamp as "Ungültig" and forwarded the letter to Kitzbühel.

Best regards, Helmut

And Prof Zimmerl said the same, adding that the line partly covered by the inverted 5Kr due is "z.Z. Innsbruck (Tirol)" [*ie zur Zeit = currently at*] and the pencilled "1.9" underneath the German stamp is the date when the retention period in the poste restante office expired.

Underdue Dues?

A question on "postage dues used in 1919 several months before they were issued" is bouncing by email around Europe and the USA. I had hoped to print it here, along with an authoritative answer – but we're nowhere near any such answer! Next issue, hopefully...

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NOTE!! If you pay by credit card, it will appear as “Team Track Trading

CDs

- ❖ *All CDs cost £10 or €15 including postage to anywhere in the world*
- ❖ “**The History of Austrian Revenue Stamps**” by Dr. Stephan Koczynski. Enhanced and published on CD in fully-text-searchable form. It is ISBN 978-0-900118-07-4.
- ❖ **1910 Post Office Index**. This is the “*Verzeichnis der Post- und Telegraphen-Ämter in Österreich, Ungarn und in Bosnien-Herzegovina sowie der österreichischen Postanstalten im Fürstentum Liechtenstein und in der Levante*”, published in Vienna in 1910. It lists all the Austrian post offices open anywhere at that date; with symbols indicating the facilities available at each. The CD contains pictures of the original pages, not text. It is ISBN 978-0-900118-08-1.
- ❖ **The Early Austrian Post Offices in the Ottoman Empire** – Hans Smith’s Presidential Display to the Society of Postal Historians on 10 April 2010

Books:

- ❖ “**The Austrian Post Offices in the Levant: Tchilinghirian and Stephen Revisited**”. by Hans Smith. Written in English and in full colour throughout, with over 200 A4 pages of text and illustrations and a comprehensive listing of all known postmarks of the consular offices. Price £50. ISBN 978-0-900118-09-8
- ❖ “**A Celebration of Austrian Philately**”: the APS 60th anniversary ‘Festschrift’. viii+162 pp A4 in full colour. ISBN 978-0-900118-05-0 Price **£15**
- ❖ “**The Pneumatic Post in Vienna**” is SOLD OUT!
- ❖ **German/English Philatelic Dictionary**, published by the Germany Philatelic Society in the USA. This is the 2005 edition, 298 sides of A5, spiral bound, with appendix of abbreviations. Copies cost **£19.95**.
- ❖ *To all these add P&P: Levant £8, all other books £3 to GB; everything at cost to other destinations.*

Other items

- ❖ Back numbers of “Austria” are £1 each to members (£5 to non-members), subject to us having stock. Some may be facsimiles or second-hand originals. Postage extra at cost.
- ❖ Blue-covered binders for A4 issues of ‘Austria’ are available at £4.99 each and will comfortably hold 8 issues (or 10-12 with a squash). Postage at cost (it’s a “not-small Packet”), or delivery by arrangement.
- ❖ **Ties** are available in blue from the Librarian: ties £6.75; cravats are now sold out.
- ❖ **The remaining green binders for A5 issues of ‘Austria’ now only £2 each plus P&P.**

Advert:

“**The Postal History of the Anschluss, The German Annexation of Austria**” by Tony Hickey, Ian Nutley, David Taylor and Colin Tobitt. Copies are still available; contact the Librarian.

This is the first part of a series of articles published in the on-line supplement to 'Die Briefmarke' during 2013. It was written by Dr Hellwig Heinzl, translated by Jean Toghill, and appears here by kind permission of Mag. Anton Tettinek (VÖPh-president and chief editor of Die Briefmarke). My thanks to them all. Ed.

Private Printed Postal Stationery, 1945-1951

Popular – misused – modified: the exciting story of a good idea which was exploited in the name of philately. Between 1945 and 1951, the Austrian Post preprinted to order valid postage stamps on cards, envelopes and so-called address labels (addresszettel) for private persons, businesses and organisations. These items were called **private printed postal stationery**. The number printed was usually small and today they are not easy to find.

We cannot talk about private printed postal stationery without mentioning the name of Adolf Kosel. The major part of the examples we have are due to his initiative and resourcefulness.

An address label designed as a block of stamps in the UPU series led to misuse in 1950 (Figs 1a▲ & 1b▼). Abroad, mainly in the USA, it was sold at a high price as an “official UPU block”. The postal authorities responded by altering Postal Ordinance §17. From June 1950, the following note had to be printed under the postage stamp: “Unmittelbarer Wertzeicheneindruck gem. §17 (1) PO. gen. mit BMZl. ... vom ...”. (Fig 2▼)



Fig 1a: The UPU address label which led to misuse. Issued in June 1950; 13,000 copies.



Fig 1b: The same UPU address label improperly used on an American air-mail letter: the address is on the envelope and not on the label. Therefore, the letter, with an appropriate label, was sent back by the postal authorities. Posted in Graz, 26.8.1950.



Fig 2: Imprint of the 1 Schilling UPU postage stamp on an air-mail envelope. Issued in July 1950; 1,000 copies. Under the imprint is the authorisation endorsement of 29th June, 1950.

A: The First Private Printed Postal Stationery, 1945

From 1945, we know of three different private printed postal stationery items, all of which bear the imprint of a 5Rpf (Gr) heraldic postage stamp (ANK 16) [Austrian Netto Catalogue]. The preprinting of the postage stamps was still carried out in accordance with the postal regulations of the First Republic.

A1. Printed paper envelope of the publisher Adolf Kosel, “Austria Philatelist”. It was an exception that the greater part of the consignment was used for dispatching the magazine “Austria Philatelist”. Unused envelopes are rare. 13,000 were issued. (Fig 3▶).

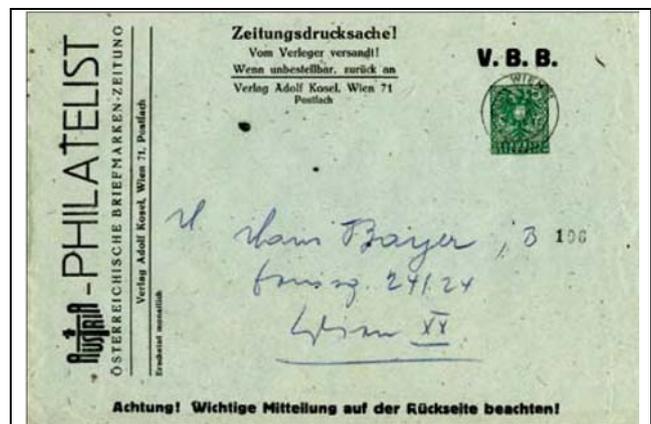


Fig3: First private printed postal stationery of the Second Republic – a printed paper envelope for Adolf Kosel’s publishing business.

A2. Envelope, issued in October 1945. Number printed is unknown. This item was used to present the special issue “Exportmusterschau”, 26.10.1945 [trades fair for firms from abroad] and also as a first day cover for the landscape series (Fig 4 ▼).

A3. Card, issued in October 1945; number printed unknown. It was used as a souvenir of the “Exportmusterschau 1945” and to mark the 500th anniversary of the town of Gmünd (Figs 5 & 6 ▼). The heraldic series and all other postage stamps were made invalid by the currency reform in 1945. However, the postcards retained their validity.

<p>Fig 4: Private printed postal stationery used as a first day cover. (First day of the 30 and 40 Groschen postage stamps in the landscape series). Posted at Vienna 71, on 4.11.1945.</p>	<p>Fig 5: Private printed postal stationery used as a souvenir of the “Exportmusterschau 1945”. Special postmark: Vienna 1, 26.10.1945.</p>	<p>Fig 6: Private printed postal stationery for the anniversary “500 Jahre der Stadt Gmünd”. Special postmark: Gmünd, 22.3.1946.</p>

B: Issues up to the Currency Reform, 1947

These and the following imprints were produced in accordance with the terms of §17 of the regulation. Private printed postal stationery items carried imprints of the special issues ANK 810 “Grillparzer” and ANK 819 “Schubert”. We know of four different preprinted items showing imprints of these postage stamps:

<p>B1. Envelope for “1. Wiener Philatelistischen Werbe-woche” with imprints of two Grillparzer postage stamps in letter-press printing. Issued in July 1945. 10,000 copies (Fig 7 ▲).</p>	<p>B2. Envelope for “Austria Philatelist” with imprint of one Grillparzer and one Schubert postage stamp. Issued in August 1947. 10,900 copies. Sent as a COD letter, Kosel’s way of having his subscription paid! (Fig 8 ▲).</p>

B3. Card from “2. Wiener Briefmarkenmesse” with imprint of a Grillparzer postage stamp. Issued in September 1947. 3,500 copies (Fig 9 ▼).

B4. Card with imprint of a Schubert postage stamp, on the obverse side a portrait of “Bundespräsident” [Federal President] Dr. Karl Renner. Issued in June 1947. 50,000 copies (Fig 10 ▼).



Fig 9: Private printed postal stationery item for the “2. Wiener Briefmarkenmesse” – unused. Fig 10 Private printed postal stationery item with portrait of Dr. Karl Renner on the obverse side. The card was sent abroad, with extra postage stamp affixed to make up the correct postal charge. Posted Gmunden, 22.8.1947. Double international censors’ marks: American censors in Linz and Munich.

We know of three envelopes with an imprint of the telegraph anniversary postage stamp, ANK 846.

B5. Envelope for “Zwei Jahre Briefmarkenplauderei der Sendergruppe Alpenland” [a radio station run by the Allies during the Occupation]. Issued in November 1947. 3,800 copies. (Fig 11 ▼).

B6. Envelope for “Tag der Briefmarke 1947”, Issued in December 1947 (after the Currency Reform of 10.12.1947). 1,000 copies. The telegraph postage stamp, as well as all others, became invalid with the introduction of the Currency Reform of 10.12.1947. This envelope was only sold and used with an additional stamp of the provisional landscape series affixed to it. (Fig 12 ▼)

B7. Envelope without logotype. Date of issue & number of copies available (very few) unknown. (Fig 13 ▼).

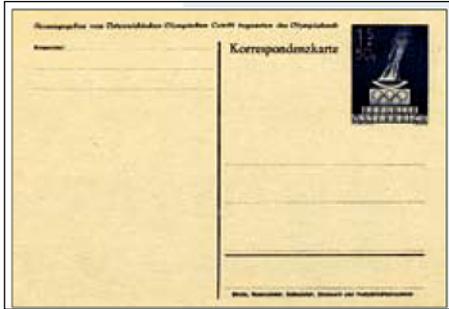


Fig 11: Private printed postal stationery item on a registered printed paper envelope sent abroad. Extra postage stamp affixed to make up the correct postal charge. Special postmark: Graz, 28.11.1947. Fig 12: Private printed postal stationery used as an inland printed paper item after the first currency reform. The telegraph postage stamp was by now invalid, hence the addition of 10 Groschen in stamps from the provisional landscape series. Special postmark: Weiz, 14.12.1947. Fig 13: Rare private printed postal stationery item without logotype, used as an inland registered letter. Place and date of posting postmark: Graz 1, 9.12.47 This was the last day of these postage stamps, the day before the currency reform.

C: Private Printed Postal Stationery with Imprints of Special and Air-mail Postage Stamps after the Second Currency Reform

The heyday of private printed postal stationery reached its peak after the Second Currency Reform. From almost everything there are examples whose original purpose was changed by an additional imprint or overprinting. This was economical for dealers and organisations who, years later, were still able to use up remaining stock. As the Post provided no postage stamp imprints after 1951, these changes afforded a welcome chance to create interesting private printed postal stationery items at a later date.

These imprints are usually rare and difficult to find. In the text, they are identified by letters but, for reasons of space, only selected items can be shown. They are arranged according to the ANK numbers of the original postage stamps.



Imprint of the Special Issue “Olympische Spiele 1948” (ANK 863)

1 Schilling + 50 Groschen blue: correspondence card of the Austrian Olympic Committee July 1948. 10,000 copies (◀Fig C1) There are seven different additional imprints known to us: a) Additional imprint: “1. Österr. Sportbriefmarken und Olympia Ausstellung”. January 1952. 200 copies. b) ditto “Sonderflug zur XV Olympiade Helsinki 1952”. July 1952. 100 copies. c) ditto “Olympische Festwoche 1954”: 2. Sportbriefmarkenausstellung” June 1954. 100 copies. d) ditto “Grönlandflug 2. July 1954”. July 1954, 100 copies. e) ditto “Österr.

Olympia- Sonderflug XVI, Olympiade Wien-Nordpol-Melbourne” November 1956. 500 copies. f) ditto “Österr. Olympia-Sonderflug Wien-Squaw-Valley” February 1960. 500 copies. g) ditto “Olympia-Sonderflug Wien-Rom”. August 1960. 1,000 copies.

Imprint of Special Issue “Carl Michael Zierer” (ANK 864) 20 Groschen green/ souvenir card of the 3rd Viennese Postage Stamp Fair March 1948. 8,000 copies. (Fig C2▶) There are three different additional imprints/impressions known to us: a) Additional imprint: “30 Jahre Wiener Messe” September 1951. 900 copies; 200 copies have an additional impression of an air-mail label. b) White and red additional imprint “Briefmarkenplauderei Graz”. June 1953. Number of copies unknown. c) Gold additional imprint and overprinting “FIPEX Sonderflug Wien-New York”. April 1956. 300 copies.



Imprint of Special Issue “Friedrich von Amerling” (ANK 866) 60 Groschen brown/ balloon post card usually sent for renewing subscription to the magazine “Austria-Philatelist”. October 1948. 6,000 copies. (◀Fig C3)



Imprint of Special Issue “Dr. Karl Renner” (ANK 939) and a printed Air-mail postage stamp 1 Schilling + 1 Schilling blue (Type 1)/ balloon post envelope for 1st Children’s

Village special balloon flight at Dornbirn. Authorisation endorsement of 4th July 1950. 4,500 copies. (Fig C4▶)

Imprint of only a Printed Air-mail Postage Stamp 1 Schilling blue (Type 2). The same balloon post envelope for 1st Children’s Village special balloon flight at Dornbirn. Authorisation endorsement of 4th July 1950. 4,500 copies



Imprint of a Printed Air-mail Postage Stamp 1 Schilling blue/ souvenir card for Austrian pioneers of flying. On the face there is a photograph of a pilot. There are six different imprints known. Authorisation endorsement of 30th June 1950. Total number of prints: 400.

Imprint of a Printed Air-mail Postage Stamp 1 Schilling blue/ balloon post envelope for 1st Children’s Village special balloon post. Authorisation endorsement of 4th July, 1950. 3,500 copies.

Imprint of a Printed Air-mail Postage Stamp 1 Schilling blue/ Zeppelin souvenir card. Authorisation endorsement of 10th October 1950. 1,000 copies.

Imprint of a Printed Air-mail Postage Stamp 1 Schilling blue/ air-mail envelope for Inntal Air-mail Exhibition (IBA). Authorisation endorsement of 18th April 1951. 450 copies.



Imprint of Special Issue “Stille Nacht, Heilige Nacht” (ANK 940) 60 Groschen red/ special card for the collection to buy roof tiles for the rebuilding of St. Stephen's Cathedral [Vienna]. On the face of each card there is a picture of a roof tile. There are ten different colours. December 1949. 10 x 1,000 copies. (◀Fig C5).

Imprint of Special Issue “Strauß Sohn” (ANK 946) 1 Schilling dark blue/ publicity card for the USA. April 1950. 2,500 copies. (Part of the run with pre-printed air-mail label). Five different additional imprints:

a) Additional imprint: “Zur Erinnerung an die vor 20 Jahren gestartete erste Postrakete der Welt. V7”. [Start of world's first rocket post]. February 1951. Number of copies unknown.

b) as (a) plus “Briefmarkenplauderei “ in red. February 1951. Number of copies unknown. (Fig C6▶).

c) ditto “Jahrestag des VÖPh in Graz” [Association of Austrian Philately Clubs] and a portrait in grey of Mozart based on an essay by Georg Wimmer. 1951. Number of copies unknown.

d) ditto “Altered Air-mail Label”. March 1967. Number of copies unknown.

e) ditto “PRO JUVENTUTE-BAUSTEIN” with red air-mail edging. October 1971. 610 copies.



Imprint of Special Issue “Esperanto” (ANK 947) 20 Groschen green. We know of two private printed postal stationery items.

1) **Publicity card card for the USA.** April 1950. 2,500 copies. We know of five different additional imprints:

a) Additional imprint: “Zur Erinnerung an die vor 20 Jahren gestartete erste Postrakete der Welt, V7.” February 1951. Number of copies unknown.

b) Additional imprint as in (a) plus “Briefmarkenplauderei Graz” in red. February 1951. Number of copies unknown.

(c) Additional imprint: “Jahrestagung des VÖPhV at Graz” plus portrait of Mozart based on a description by Georg Wimmer in the colour grey. 1951. Number of copies unknown.

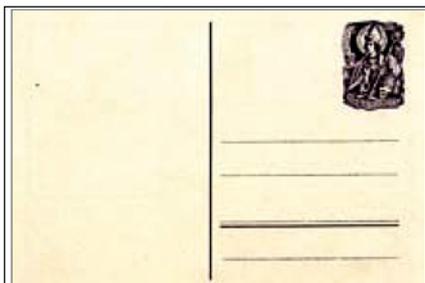
(d) Additional imprint: “Geänderter Flugpostzettel”. March 1957. Number of copies unknown.

(e) Additional imprint: “PRO JUVENTUTE-BAUSTEIN” with red air-mail edging. October 1971. 620 copies.

2) **Air-mail letter form** with the imprint of an air-mail preprinted postage stamp plus an Esperanto stamp to mark the special flight from Vienna to Philadelphia. March 1950. 5,000 copies. (Fig C7▶).



Imprint of Special Issue “Hl. Gebhard” (ANK 948) 30 Groschen violet. We know of three private printed postal stationery items:



1. **Commemorative card** to mark 100 year celebrations at Bregenz. August 1949. 30,000 copies. (◀Fig C8).

2. **Balloon post envelope** for 3rd Children's Village balloon post flight. October 1949. 10,000 copies (i.e. the total number of all three motifs): a) Motif: “Mutter und Kind” b) Motif: “Kind und Puppe” c) Motif: “Kind und Vogel”

3. **Publicity card for the USA.** Issued April 1950. 2,500 copies. We know of four different additional imprints card on this card:

a) Additional imprint: “Zur Erinnerung an die vor 20 Jahren gestartete 1. Postrakete der Welt, V7”. February 1951. Number of copies unknown.

b) As a) plus additional “Briefmarkenplauderei” imprint in red. February 1951. Number of copies unknown.

- c) Additional imprint: “Jahrestagung des VÖPh in Graz”. June 1951. Number of copies unknown.
- d) Additional imprint: “Geänderter Flugzettel” March 1957. Number of copies unknown.
- e) Additional imprint: “PRO JUVENTUTE BAUSTEIN MIT BALLONPOST” and air-mail edging in red. 26th October 1971 (46th Children’s Village balloon post flight). 628 copies.



Imprint of the Special Issue “Anton Bruckner” (ANK953) 40 Groschen green/ address label of the magazine “Austria-Philatelist”. January 1950. 5000 copies. (◀Fig C9). We know of one additional imprint:

- a) additional imprint of an air-mail label and “Flugpostwerbeschau 1951” November 1951. 300 copies.

Imprint of the Special Imprint “Strauß Vater” (ANK 954) 30 Groschen brown. We know of two

private printed postal stationery items:

1. Postcard (printed) to celebrate the 19th Austrian Philatelists’ Meeting at Linz. September 1949. 3,500 copies.
2. Address label (intaglio printing) used as printed paper for magazine from the publisher A. Kosel. September 1951, with authorization endorsement of 20th July 1950. 5,000 copies (Fig C10▶). We know of one additional imprint:



- a) additional imprint of an air-mail label plus “Flugpostwerbeschau 1951”. Issued November 1951. Number of copies unknown.

Imprint of Special Issue “75 Jahren Weltpostverein UPU”. (ANK 955, 956, 957) 40 Groschen green, 60 Groschen red, 1 Schilling blue. We know of 5 private printed postal stationery items without authorization endorsements:



1. Address label for the magazine “Austria Philatelist”, with the inscription “AUSTRIA TO THE UNITED STATES OF AMERICA”. May 1950, 12,000 copies. (◀Fig C11). We know of two different additional imprints:

- a) Additional imprint: “LUPOSTA Sternflug Wien-New York” red [air race from various starting points]. May 1961. Number of copies

unknown. (Fig C12▶)

- b) Additional imprint: “AUA [Austrian Airways] greetings air-mail card on the occasion of Aerophil Budapest” October 1974. Number of copies unknown.



2. Air-mail letter, propaganda edition to promote Austrian postage stamps in the USA. Still without authorisation endorsement. May 1950. 12,000 copies. We know of three different additional imprints:

- a) Additional imprint : “Via Salzburg/ Par Helicoptere/ Brüssel”. December 1950. 100 copies.
- b) Additional imprint: “AUA Boeing Intercontinental, Wien-New York”. April 1961. 1,300 copies.
- c) Additional imprint: “100 Jahre Weltpostverein UPU, 1874-1974”. Number of copies unknown.



3. Imprint of a 60 Groschen special issue UPU. “80 Jahre Korrespondenzkarte / Dr. Emanuel Herrmann”. October 1949. 2,000 copies. (◀Fig C13)

4. Souvenir card with imprint of a 1 Schilling special issue UPU on a flight card on the occasion of the first Austrian Peace Congress. Part of the run has a preprinted air-mail label. June 1950. 3,000 copies. We know of two different additional imprints:

- a) Additional. imprint (pasted over): “Volkskongress für den Frieden” [People’s Congress for Peace]. December 1952. Number of copies unknown.
- b) Overprinting of the inscription with a silver plate. 1954. Number of copies unknown.

We know of three private printed postal stationery items with authorization endorsement:

1. Address label with imprints of all three postage stamps on white paper, plus the imprint of an air-mail label. Authorization endorsement of 30.08.1950. 5,500 copies.
2. Imprint of a 60 Groschen special issue UPU postage stamp on a balloon post envelope for the 5th Children’s Village balloon post flight. Authorization endorsement of 22. October, 1950. 60,000 copies.
3. Air-mail letter as a private business printed paper item (P. Weber). Authorization endorsement of 29 June, 1950. 1000 copies.

Imprint of Special Issue “Moritz Daffinger” (ANK 960) 60 Groschen brown/ commemorative envelope of the jubilee “70 Jahre Philatelischer Klub Vindobona”, April, 1950. 3,000 copies. (◀Fig C14). We know of three different additional imprints:



- a) Additional imprint: “Zur Erinnerung an die ARPHILA 1951”. October, 1951. 200 copies.

- b) Additional imprint plus overprinting: “Tag der Briefmarke, 1951”. December 1951. 200 copies.

c) Additional imprint: “München/ Flughafen/ Aufnahme des Luftverkehrs/ Lufthansa”. [*Commencement of Lufthansa flights from Munich Airport*]. April, 1955. Number of copies unknown.

Imprint of Special Issue “Andreas Hofer”. (ANK 961) 60 Groschen violet. We know of two private printed postal stationery items:

1. Publicity card for the USA; part of the run has preprinted air-mail label. April 1950. 2,500 copies. We know of four different additional imprints:

- a) Additional Imprint: “Zur Erinnerung an die vor 20 Jahren gestartete erste Postrakete der Welt, V7”. February, 1951. 200 copies.

b) As a) plus additional imprint “Briefmarkenplauderei Graz” in red. February 1951. Number of copies unknown.

c) Additional imprint: “Jahrestagung des VÖPhV in Graz”, plus portrait of Mozart based on an essay by Georg Wimmer, in green. March, 1951. Number of copies unknown.

d) Additional imprint: “PRO JUVENTUTE-BAUSTEIN” with red air-mail edging. October 1971. 636 copies. (Fig C15▶)

2. Balloon post envelope for the 4th Children’s Village balloon post. May, 1950. 60,000 copies.



Imprint of the Special Issue “100 Jahre Österreichische Briefmarke” (ANK 962) 1 Schilling brown-black We know of three private printed postal stationery items:

1) Field post card “100 Jahre Österreichische Briefmarke”. 20th May, 1950. 4,000 copies. A part of the run has a preprinted air-mail label. We know of six different additional imprints:

- a) Additional imprint of a drawing of Mercury and air-mail label. Date and number of copies unknown.
 b) As a) plus imprint “Ersttag/ First day”. 20th of May, 1959. Number of copies unknown.
 c) Additional imprint “Erstflug/ First flight/ Innsbruck-Amsterdam”. 5th June, 1950. Number of copies unknown. (Fig C16▶).



- d) Additional imprint “Erstflug/ First flight/ Salzburg-Brussels”. 4th August, 1954. Number of copies unknown.
 e) Additional imprint “Ein Jahrhundert Österreichischer Briefmarken/ Tag der Briefmarke 1950”. 2nd December, 1950. Number of copies unknown.
 f) Additional imprint on silver mask “Sonderflugpost Wien-Berlin”. 4th August, 1954. Number of copies unknown.

2. First day envelope of the ‘Austrian Philatelist’. 2nd May, 1950. 4000 copies. We know of three different additional imprints:

- a) “100 Jahre Österreichische Briefmarke” plus Mercury drawing in red. 20th May, 1950. Number of copies unknown.
 b) Additional imprint “Ein Jahrhundert Österreichischer Briefmarken/ December 1950”. 20th May, 1950. Number of copies unknown.
 c) Additional imprint on silver mask “Sonderflugpost Wien-Berlin”. 4th August, 1954. Number of copies unknown.

3. Air-mail envelope with imprint of the jubilee stamp and a 40 Groschen-UPU-Special Issue. Inscription “100 Jahre Österreichische Briefmarke/ 5 Jahre Briefmarkenzeitung Austria-Philatelist”. May, 1950. 3,000 copies.

Imprint of the Special Issue “Josef Madersperger” (ANK 963) 60 Groschen violet/ decorative envelope with the inscription “Zur Erinnerung an Josef Madersperger, den Erfinder der Nähmaschine” [inventor of the sewing machine]. Part of the run has a preprinted air-mail label. Authorisation endorsement of 30th August, 1950. 3,000 copies. (◀Fig C17)



Imprint of the 60 Groschen-Air-mail Postage Stamp (ANK 967) We know of two private printed postal stationery cards:

1. Post card with imprint of an air-mail label. Authorisation endorsement of 4th October, 1950. 2,000 copies. We know of nine different additional imprints:

- a) additional imprint “JUBA/ Postsegelflug/ Werbeschau/ Graz”. 1950. 2,800 copies. (Fig C18▶)
 b) Commemorative card for the repatriation of Dr. Chaies. Suitable text in German, English and Hebrew. 9th November, 1950. Number of copies unknown.
 c) Additional imprint “Ein Jahrhundert Österreichische Briefmarke/ Tag der Briefmarke 1950”. 2nd December, 1950. Number of copies unknown.
 d) Additional imprint “Zur Erinnerung an die erste Postrakete der Welt”. February, 1951. Number of copies unknown.
 e) Additional imprint “Briefmarkensammlerverein ALBATROS”. April, 1951. Number of copies unknown.
 f) Additional imprint “Erstflug Milano-Athen-Innsbruck”. 25th April, 1951. Number of copies unknown.
 g) Additional imprint “IPD/ Solidarität/ Hollandhilfe”. February, 1953. Number of copies unknown.
 h) As a) plus additional imprint “GIRO AERO SICILIA”. June, 1953. Number of copies unknown.
 i) Additional imprint “Briefmarkenplauderei Graz” in red. July, 1953. Number of copies unknown.



2. Post card (business printed matter P. Weber) with imprint of a 60 Groschen air-mail stamp and additional imprint of an air-mail label. Authorisation endorsement of 11th November, 1950. 1000 copies. We know of three different additional imprints:

- Additional imprint "Erstflug/ Milano-New York". 22nd August, 1951. Number of copies unknown.
- Additional imprint on silver mask with red cachet "Vor 25 Jahren Start der 1. Postrakete der Welt/ V7/ 2.02.1931". 2nd February, 1952. 200 copies.
- Additional imprint "SAS Eröffnungsflug Europa-Nordpol-Tokio [first flight]". 23rd February, 1957. 200 copies.

Imprint of a 60 Groschen- and a 2 Schilling-air-mail postage stamp. (ANK 967 and 969). 60 Groschen violet and 2 Schilling blue-grey/ air-mail address label "Flugpost Salzburg-Brussels". Authorisation endorsement of 19th December, 1950. 5,000 copies. (◀Fig C19) We know of three different additional imprints:

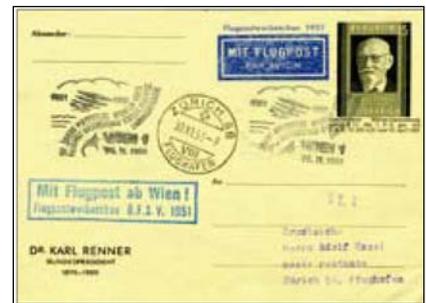


a) Additional imprint of the portrait of E. Spelterini and the inscription "Reinertrag zugunsten des Schweizerhauses im Österreichischen Waisen-Kinderdorf Rottenmann, Steiermark. [proceeds in aid of Austrian orphans' home]. The additional printed portrait was objected to by the Austrian Post as it was too like a postage stamp. Therefore, it had to be covered by a valid stamp. First August, 1952. 4,500 copies.

- Additional imprint "SAS Eröffnungsflug Europa-Nordpol-Los Angeles". 13th November, 1954. 400 copies.
- Additional imprint "LUPOSTA/ Sternflug/ Wien-Amsterdam", original text overprinted. 23rd May, 1961. Number of copies unknown.

Imprint of the Dr. Karl Renner Gedächtnismarke (ANK 976) 1 Schilling black/ address label on yellow Japan-paper. Inscription "Dr. Karl Renner/ Bundespräsident/ 1870-1950". Authorisation endorsement of 18th April, 1951. 2,000 copies. We know of one additional imprint:

- Additional imprint "Flugpost Werbeschau 1951" in blue, with air-mail address label. November, 1951. Number of copies unknown. (Fig C20▶)



D: Addendum

This next address label seems to have slipped through the authorisation process of the Austrian Post Office. It is interesting to note that the application of the additional imprint would not have allowed the label to be used for its original purpose (*no room for an address!*)



On the left is a private printed postal stationery item "75th ANNIVERSARY OF THE UNIVERSAL POSTAL UNION" with the imprint of three UPU special issues (ANK 955, 956, 957), copperplate printing, numbered, text in German and English: "75 Jahre Weltpostverein 1874- 1949." 5,000 copies. Authorisation endorsement 29.12.1950.

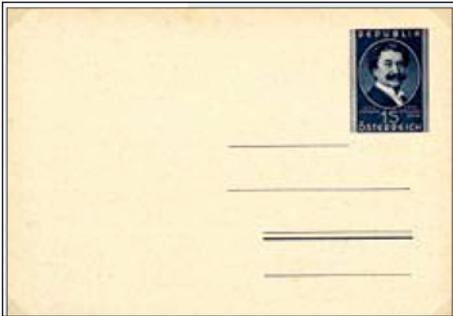
On the right it is used on an air-mail letter to Spain with the above-mentioned address label. The address of the recipient is difficult to decipher [*it's Adolf Kosel, poste restante, Lisbon GPO, Spanien !!*]

In this form, the address label should not have been authorized. A very similar block caused the complaints to the Austrian Post Office and the resulting restrictions. An address label must have room for the address of the recipient. However, the one here is almost completely overprinted. In any case, in order to be authorized, the label should have shown that it was suitable



to be used for its original purpose - but as can be seen here, it isn't.

E: A Philatelic Marketing Strategy or Economic Recycling: How to update an item:



The original (◀Fig E1), a private printed postal stationery item with the impression of the special issue “Johann Strauß Sohn”, appeared in April 1950. At that time, a business ordered 2,500 post cards from the Austrian Post Office and called this item “Propaganda-Ausgabe für die Österreichische Briefmarke in USA.” However, the American operation does not seem to have gone well and a very large number of cards were left over. Let the serenade begin!

The first movement: Adding the imprint of an air-mail label created a new item, which one had to add to one's collection, of course. An adhesive label would not have fulfilled this purpose. (Fig E2▶).



The second movement: A year later there was still a large quantity of the original item left over. An anniversary came to mind. Twenty years previously, Engineer Schmiedl had masterminded the launch of the first ever rocket post anywhere in the world, the “V 7”. An additional imprint brought new customers. The signature of Friedrich Schmiedl made the whole thing even more desirable. (◀Fig E3).



The third movement: A further additional imprint, “Briefmarkenplauderei der Sendergruppe Alpenland” [a radio station run by the Allies during the Occupation], brought further sales. (Fig E4▶).



The fourth movement: There were still enough copies of the original card bearing the original imprint. The Annual Meeting of the Association of Austrian Philatelic Clubs presented a welcome opportunity [of using up some more of the remaining items]. (◀Fig E5)



The fifth movement: By 1957 the originals were still not sold out. The additional imprint of a portrait of Mozart based on the Georg Wimmer essay (Fig E6a▼) was to make this card a hit. (Fig E6▼).



The sixth movement: Despite these efforts, twenty-one years later in 1971 there were still some cards left over! To mark the 46th Children’s Village balloon post flight, a further additional imprint with a beautiful air-mail edging created an up-to-date item. (Fig E7►). At last the drawer was completely empty!

The String Orchestra: The orchestra played not only on this one instrument. Very similar items with the same imprints were created at the same time using the Esperanto, Andreas Hofer and Saint Gebhard postage stamps. Economic recycling: not only were the original items with the imprint of the appropriate stamp re-used frequently, but also the printing blocks were used again and again. (Figs E8, E9 and E10▼).



I have purchased all the items. It took years to find them and they cost a great deal of money. The sight of them often fills me with great pleasure. “What a crazy idea”, my girl friends say. “That is completely illogical”, my collector colleagues say. “You usually only collect commercial covers”. All of them are right - but are not all collectors mad in some way? At least, they are in the opinion of non-collectors. However, what has collecting to do with logic?

Then and Now

Sixty years have gone by and now there are more professional ways of parting collectors from their money – personalised postage stamps to mark special occasions, the matching special stamps and, of course, the corresponding special covers. In the good old days we got away more cheaply!

Editorial Tailpieces: The illustrations may appear slightly fuzzy as they are taken from the VOePh web site http://www.voeph.at/fileadmin/pdf/Briefmarke/Briefmarke_ONLINE_2013_04.pdf

And from the archives (for Austria issue 132) come two more cards similar to Fig 6 above.

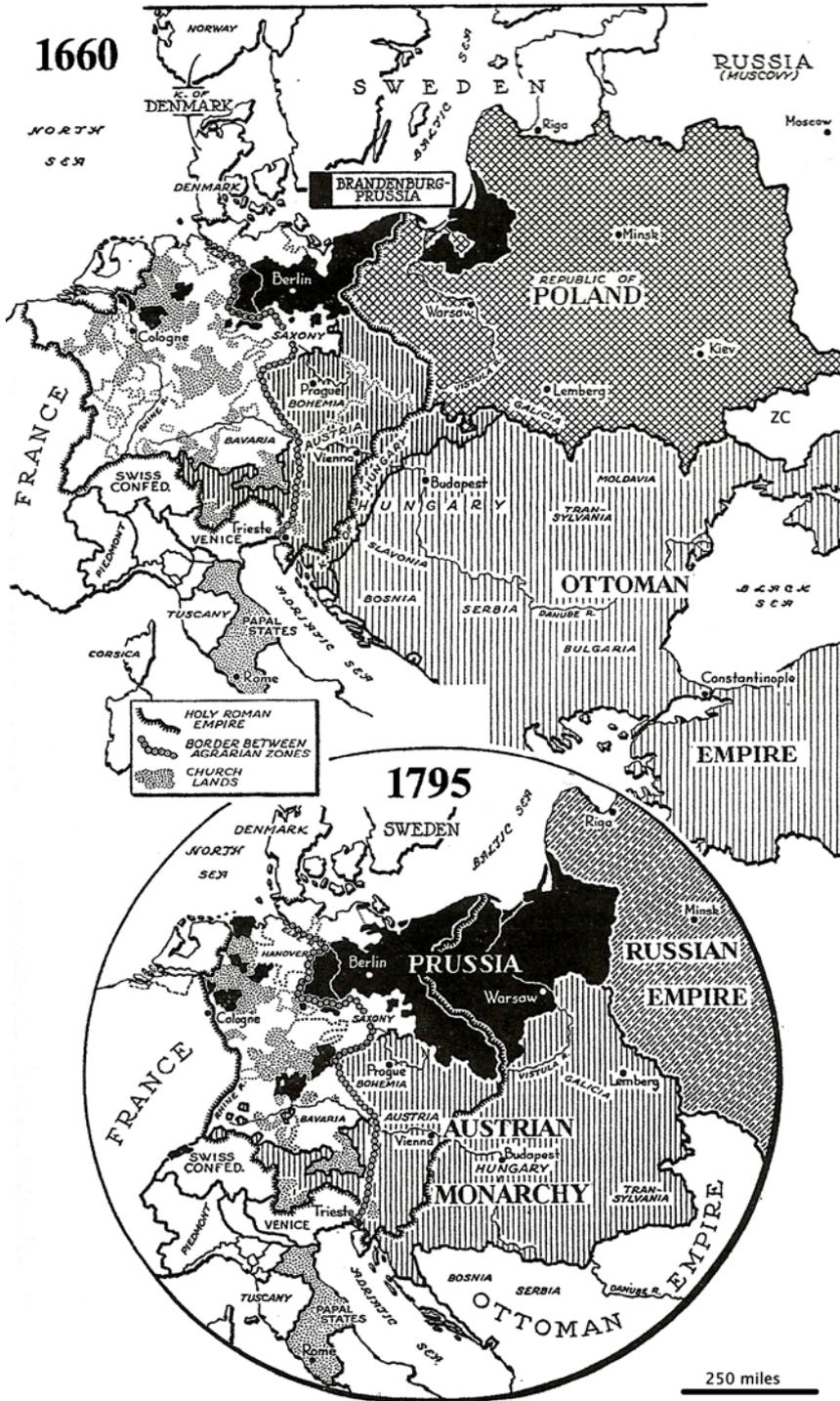


The 1683 Siege of Vienna and its Philatelic Commemorations

by Inger Kuzych

The siege and relief of Vienna in 1683 is universally recognised by historians as one of the significant military campaigns of European history. The battle marks the beginning of the political hegemony of the

CENTRAL AND EASTERN EUROPE



Habsburg dynasty in Central Europe, as well as the end of the expansion of the Ottoman Empire into Europe. The allied Christian army's decisive victory delivered Central Europe from the centuries-old spectre of Ottoman military conquest.

Vienna in the 17th century was not just the seat of the Habsburg dynasty; it was also the capital of the Holy Roman Empire. The city was thus not only a rich prize to be captured but, by its very geographic location, it served as a gateway to the heart of Christian Europe (see map, Figure 1; 'ZC' marks the territory of the Zaporozhian Cossacks). The Ottoman Turks – seeking to extend their power as well as the Muslim faith – keenly recognised the city's strategic importance and already in 1529 had unsuccessfully tried to take the city.

Early in 1683 Ottoman Sultan Mehmed IV sent an insulting declaration of war to Holy Roman Emperor Leopold I stating: "...above all We give orders to you to await Us in your residential town of Vienna to be beheaded; also you puppet-king of Poland, you likewise..."

The sultan decided to place his right-hand man, Grand Vizier Kara Mustafa Pasha, in charge of the massive campaign. The sultan presented his vizier with a green silken cord, which the latter wore about his neck night and day. The cord was to remind the wearer of the seriousness of his mission: capture Vienna or be strangled.¹

Figure 1. A map depicting Central Europe in 1660 (borders did not change much in the decades leading up to 1683), as well as 1795 (showing the extent of Austria's advance into the Balkans).

The Size of the Armies

Estimates vary as to the size of the Ottoman army – anywhere from 90,000 to 300,000. The latter number almost certainly includes all of the hangers-on of a 17th century army (cooks, craftsmen, servants, livestock herders, camp followers, etc.). The number of 90,000 is probably a fairly realistic total of the actual Ottoman men at arms. Included in this total were the best engineers, cannons, and sappers that could be procured to breach Vienna's formidable defences.

After some initial skirmishes between imperial troops and advance Crimean Tatar forces around the city, the emperor and his court on 7 July 1683 withdrew to Linz and then further to Passau. About 80,000 citizens of Vienna also fled. The siege began on 14 July when Kara Mustafa arrived at Vienna and authorised the digging of approach trenches; the encirclement would last two months (exactly 60 days).

Facing the Ottomans were some 25,000 determined Viennese defenders: 16,000 soldiers, 8,000 citizens, and 700 university students fit for military service. Working in their favour was the fact that the city's fortifications had been modernised in the 1670s and then reinforced before the siege.

Despite daily heavy bombardments, it was Ottoman trench and mine attacks that, over time, proved more effective in slowly wearing down Vienna's defences. Nonetheless, the defenders stood firm, made frequent sorties, repaired the city's walls, and stymied the besiegers by hastily erecting fortifications behind any breaches. By early September the numbers of defenders in the city had been about halved; the numbers of actual able bodied men were down to about 5,000. It was not just the fighting that took its toll, but also dysentery and food shortages. There was no doubt that by this time the situation was becoming desperate.

Meanwhile, Holy Roman Emperor Leopold I spared no effort in securing aid from abroad and from parts of his empire. With the help of papal diplomacy he was able to obtain some 10,000 Bavarian troops and a like number from Saxony. About 10,000 additional men from Franconia and Swabia were also enlisted and joined the roughly 20,000 imperial troops. Finally, a Polish relief army of over 20,000 men under King John III Sobieski brought the total numbers for the relievers close to those of the besiegers.ⁱⁱ

Included in the Polish army were at least 3,000, possibly 4,000, Zaporozhian Cossacksⁱⁱⁱ from Ukraine. These were the King's "ace-up-his-sleeve." He knew that the Cossacks were the Turk's most feared enemy and he was desperate to have them among his forces. In a letter sent 31 August 1683 from Sobieski to his wife, Countess Maria Kasimira, the king wrote: "I don't give a damn about anyone except the Cossacks, and I am yearning daily for their arrival. Again, I am begging you to send the Cossacks and to keep all available transportation ready for them because all other people we can spare."

The imperial army led by Duke Charles of Lorraine did what it could to support the city's defenders – but from outside the city. The army retired to a position north of the city and across the Danube. It was from here that they were able to twice defeat Hungarian forces in league with the Ottomans and thus keep open the routes that would be used by relief armies.

The Battle at Kahlenberg

The relieving armies assembled at Tulln, a town some 35 km upriver from Vienna, in the early days of September. It was also at this time that various leaders of the Christian troops decided that "If his Imperial Majesty [Leopold I] does not appear, the supreme command will rest with his Majesty the King of Poland, each prince retaining command of his own troops." The emperor, perhaps on the advice of papal envoy Marco d'Aviano (Markus von Ariano), did not return from his self-imposed exile and subsequently no discord ensued about leadership among the various allied leaders assembled around the besieged city.

The decisive battle for Vienna took place on 12 September near Kahlenberg, the mountain at the edge of the Vienna Woods. The date was fixed following the arrival of the last contingents of the Polish forces (bringing the total size of the relief army to 75,000-80,000 men) and the emplacement of 160 cannon (many of which had to be dragged into place over the hills, ravines, and forests of the Vienna Woods).

Underestimating the size of the relief army, Kara Mustafa split his troops. He left some 40,000 in the trenches working furiously to try and breach Vienna's defences before the relief armies could arrive. He moved the remaining 50,000 or so into a battle line to oppose his enemies. Due to faulty intelligence, Kara Mustafa

believed the attack would occur on 11 September and so he ordered his soldiers to stay awake throughout that night.

The daylong battle began at dawn (about 5am) on the 12th with the Duke of Lorraine setting the whole of his left wing in motion against advancing Turkish forces. Lorraine's forces, strengthened by the Saxons, soon encountered the Ottoman right wing along the Danube. The Bavarians and Franconians at the centre of the Christian line descended from the slopes further inland and joined the struggle against the Ottoman right wing and the middle. Progress against the Muslim foe was slow but steady. About noon there was a pause in the fighting, not only to recover breath but also to allow the Poles on the Christian right – who could only advance more slowly because of difficult broken and wooded terrain – to get into position. By 1pm the Polish vanguard reached Dornbach where the woods and slopes die away and over the next few hours the Polish wing of the army fought and caught up with the left and centre.

Preparations were next made to mount an overwhelming attack along the entire front. At 3:20 in the fiercest heat of the day, fighting resumed. The Ottoman left wing was unable to withstand the charge of the Polish cavalry and the Cossacks who together were the first to reach the main Ottoman encampment. The total collapse of the Turks occurred when the besieging soldiers still in the trenches were ordered to come to the rescue of the camp but instead fled. By 5:30 or 6pm the battle was over, Vienna was saved, and the plundering of the rich Turkish campsites began. Fleeing in disarray, the Turks left just about everything they brought behind.^{IV} Casualty estimates are about 10,000 for the Turks and some 2,000 for the allies.

At his first breathing stop, the retreating Grand Vizier Kara Mustafa executed many of his senior officers using the traditional silken cord to strangle them. However, before he could reach Istanbul, the Grand Vizier himself was throttled on orders from the sultan.

The Ottomans made many mistakes in their campaign to take Vienna: they underestimated the tenacity of the defenders and how long it would take to capture the city; they failed to fortify their encampments around the city; their intelligence of the surrounding countryside was poor; and even when they became aware of the gathering relief army, their main effort continued to be focused on capturing the city.

While Vienna was saved, the cost was high. Tens of thousands died, not only within the city but in many of the depredations that the Turks inflicted on the surrounding towns. Over the next two centuries the trajectories of the two competing empires would head in opposite directions. The Ottomans never completely recovered from this devastating loss and their empire's fortunes steadily declined. The Habsburgs on the other hand took the offensive and in 1684 created a Holy Alliance consisting of the Holy Roman Empire, the Polish-Lithuanian Commonwealth, and the Venetian Republic. Over the next 15 years the Austrians, led largely by Prince Eugene of Savoy, captured a large part of the Balkan Peninsula including Hungary, Transylvania (today in Romania), and Slavonia and the Military Frontier (today largely in Croatia), see Figure 1. The Habsburg Monarchy thus established itself as the dominant power in central and south-east Europe – a position it would retain until World War I.

The 1933 Relief of Vienna Stamp Set and its Proofs

Austria has never forgotten the heroic struggle of 1683 and it made sure that the 250th and 300th anniversaries were appropriately commemorated. The first issue, the Relief of Vienna stamp set of 1933, has been well described in two previous *Austria* articles (No. 24 (1973) and more recently in No. 181 (2013)) and I will only briefly summarise the issue here. The set of six stamps, each of a different colour and line perforated 12½, was released on 6 September 1933 in conjunction with the 9th Pan-German Catholic Congress (7-12 September 1933).

The stamp values (in groschen) were as follows: 12gr dark green View of Fortified Vienna, 24gr violet Marco d'Aviano, 30gr carmine Count Ernst Rüdiger von Starhemberg, 40gr blue-black King John III Sobieski of Poland, 50gr blue Duke Charles V of Lorraine, and 64gr brown Johann Andreas von Liebenberg (*Figure 2*). The stamps were only sold in sets and at twice the face value with the surcharge allocated to various Catholic Youth charities. Only 50,000 sets were printed by the Austrian State Printing Works; and the stamps were valid for just five months, i.e., until 31 January 1934.



Figure 2. Registered cover sent from Vienna to Long Island City, New York on 12 September 1933 bears all six of the stamps making up the Relief of Vienna set from that year. The date is the exact 250th anniversary of victory over the Ottoman army; the inscription on the circular date cancel marks the Pan-German Catholic Congress held in Vienna in conjunction with the anniversary.

Originally, however, 12 designs were submitted for this issue. The six unused designs are mentioned in both of the above-cited articles as being illustrated in the special publication *100 Jahre Österreichische Briefmarke*. I doubt, however, that most APS members have this jubilee book to refer to and so are unfamiliar with these designs.

A recent H.D. Rauch Auction (No. 160, 5 October 2013) carried a set of “Unikale Archivstücke” (unique archival materials) that displays all 12 original designs of the issue on three “Silberkopieproben der Vorentwürfe” (silver copy proofs of preliminary designs). The lot (No. 412) consisted of three cards, each bearing four of the proposed designs (*Figure 3, below*), which will be described next. The opening bid for these cards was 1,500 euros; the hammer price was 2,700 euros plus a 20% buyer’s premium.

Before proceeding to the card descriptions, however, mention should be made of general dissimilarities between the designs as they appear on the proofs and the eventual printed stamps. The most obvious difference is in the value designations. On the proofs the value numbers are very large and prominent, generally appearing along the bottoms of the designs. On the completed stamps the values (in a different font) are considerably reduced and confined to square boxes located (in five of the six designs) in the lower right. Descriptions of the stamp subjects on the proofs range from strips of text, to ribbons, to a box, or to an oval frame. On the completed stamp set all of the descriptions are confined to ribbons.

The first card displays four portraits: beginning in the upper left and proceeding clockwise are images of Maximilian II Emanuel, Elector of Bavaria and leader of the Bavarian relief contingent, on a 6-groschen stamp design; Count Ernst Rüdiger von Starhemberg, Commander-in-Chief of the Viennese defence forces, on a 12-groschen stamp design; Johann Andreas von Liebenberg, Mayor of Vienna, on a 30-groschen design, and Prince Eugene, described as “the noble knight,” on a 24-groschen design.

Two of these designs were retained for the final completed stamp set: those of von Starhemberg and von Liebenberg. This selection is understandable since both men were “true Austrians” while the other two personages could be considered “foreigners.” Maximilian was, of course, German, while Eugene was originally French (although he did have some Habsburg antecedents) and in 1683 was not yet the great general that he would soon become. He did distinguish himself during the Relief, his first military action, earning a commendation from the Austrian commander, the Duke of Lorraine, and a nomination for a colonelcy.

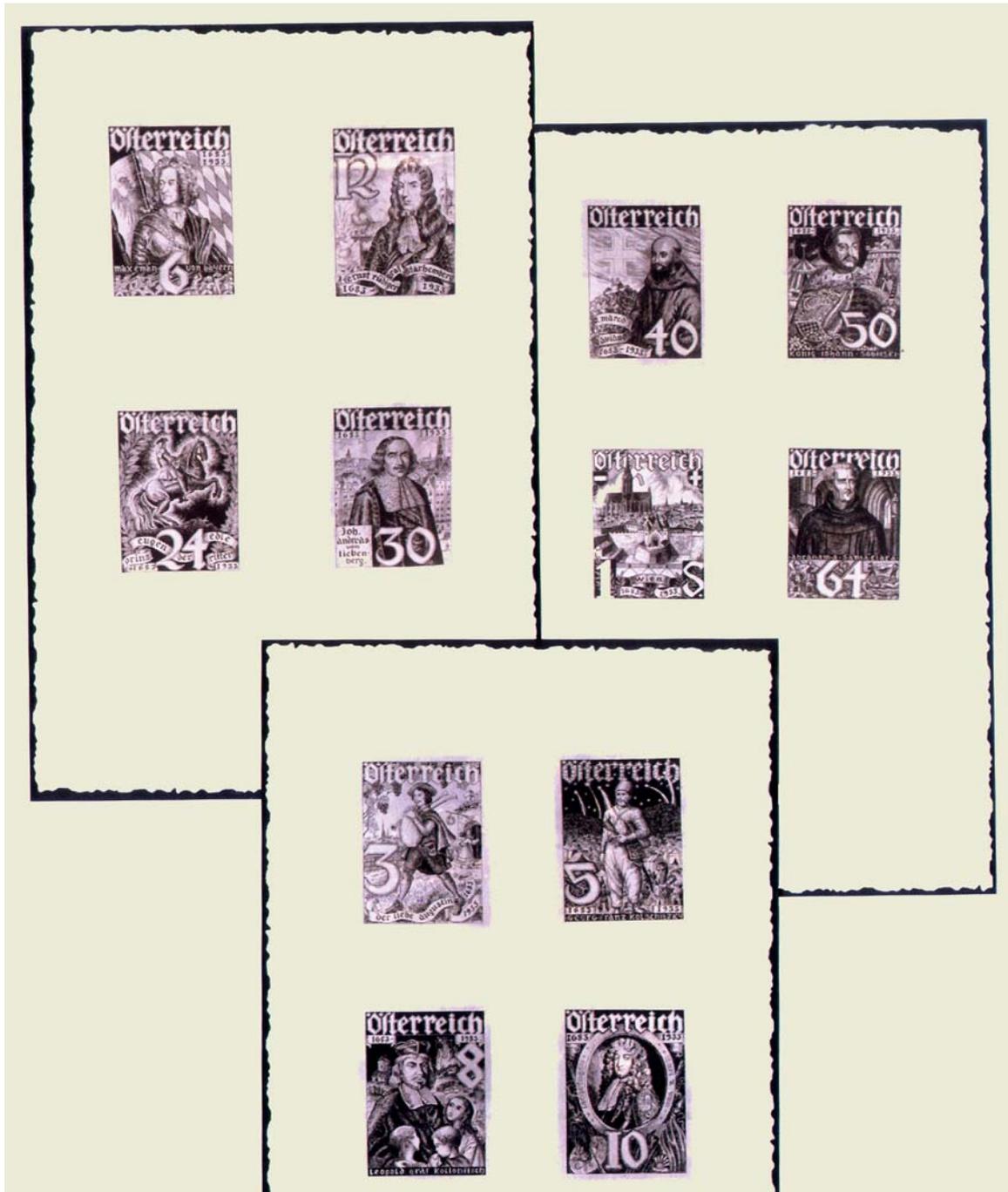


Figure 3. Page 97 from the 160th H.D. Rauch Auktion catalog presented a set of three silver copy proofs of the 12 designs originally proposed for the 1933 Relief of Vienna stamp set.

In the stamp set of 1933 the value of the von Starhemberg stamp became 30 groschen while that of von Liebenberg was changed to 64 groschen. Additionally, the von Starhemberg portrait was altered to give its subject a moustache. Various other minor design detail changes may be distinguished on these two stamps.

The second card presents three portraits and one scene of Vienna under siege in 1683. A 40-groschen design shows Marco d'Aviano, the papal legate who was so instrumental in negotiating allied aid; a 50-groschen design depicts Polish King John III Sobieski, the Commander-in Chief of the relieving army; a 64-groschen design presents Abraham a Santa Clara, an Augustinian preacher whose real name was Ullrich Megerlin and who sustained the city's religious morale during the siege; and a 1-schilling design shows part of the besieged city, its walls, and some of the surrounding Turkish tents.

In this instance, three of the designs were utilised for the eventual six-stamp set but with the values altered and with some design details changed. The city scene stamp design became 12 groschen, the Marco d'Aviano stamp design acquired a 24-groschen value, and the Sobieski stamp design took on a 40-groschen designation.

The third card once more highlights four personages, but here only one design was eventually used for the completed stamp set. The first design for a 3-groschen stamp presents the beloved bagpipe player of the 17th century “Der Liebe Augustin.” This subject, however, is not one that I have been able to directly link to the Siege of Vienna. Augustin’s exploits date to 1679 and the Great Plague of Vienna. Augustin was a popular street musician who, according to legend, fell into a pit with bodies of plague victims late at night when he was drunk. Augustin did not contract the disease and was able to effect his rescue by playing his bagpipes and alerting the Viennese of his plight. The link to the Siege may be that the song “Oh du lieber Augustin” was sung by the defenders giving them hope for deliverance and from pestilence.

The next design for 5 groschen displays Georg Franz Kolschitzky (Yuriy Kulchytsky), the canny messenger who in disguise relayed messages from the besieged city to the Duke of Lorraine, and who later set up one of the first coffee houses in Vienna [see the Text-box below]. A 10-groschen stamp design features a portrait of Duke Charles of Lorraine. Of the four images on this card, it is only this design that was used in the final stamp set – but it is also the design that was most altered. The initial design depicts the Duke in an oval frame with his name and surrounded by military paraphernalia. The completed 50-groschen design omits the frame and has the description in an overarching ribbon.

The final design is for 8 groschen and shows Leopold, Graf Kollonitsch, the Bishop of Weiner-Neustadt, who ministered in Vienna during the siege. Kollonitsch was able to provide money to pay the troops defending the city. He also established emergency hospitals in the monasteries there. Following the siege, he oversaw the care of some five hundred orphans whose parents had been killed in the conflict. Kollonitsch eventually became a cardinal.



Figure 4. Painting of the Relief of Vienna by Franz Geffels that today hangs in the Vienna Museum, Karlsplatz. A detail from this painting was used for the 1983 Austrian commemorative souvenir sheet.

The 1983 Relief of Vienna Souvenir Sheet and Commemorative Envelopes and Cancels



For the 300th anniversary of the struggle over Vienna, the Österreichische Post decided to release a single-stamp souvenir sheet reproducing a detail of a famous painting of the relief battle by Franz Geffels that today hangs in the Vienna Museum in Karlsplatz; see Figure 4 above for the complete work of art. A total of 3,800,000 souvenir sheets (90x70mm) were printed (*Figure 5, left*). But to make collectors really happy, the Post also prepared about two dozen commemorative cancellations and a whole series of special first day and anniversary envelopes that were released at a variety of siege-related events. I have been able to acquire most of these and will describe them below.

It is however possible that a few commemorative envelopes or cancels have eluded my searches. I would appreciate hearing from others as to what else might have been produced – and if I might be able to acquire some of those covers or at least copies!

Pre-September 1983 Remembrances.

While most of the Austrian commemorations of the Siege were held in the late summer and early autumn (on or about the fateful anniversary date of 12 September), some exhibitions took place earlier in the year. *Figure 6* presents a bi-lingual jubilee cover prepared by the Ukrainian Stamp Collectors Club of Austria (UBSV) with cancellations from two earlier Ottoman-related exhibitions: held at Kematen on 10 April (showing a Turkish tent pole decoration) and in Döbling from 17-19 May (illustrating a broken Turkish bow and arrow). Depicted on the envelope's cachet is a detail from the famous painting by Jan Matejko "Victory of John Sobieski at Vienna."

An almost six-month long exhibition (18 May - 2 October 1983) held in Klosterneuburg had its own promotional cancellation showing the carved head of a Turk (*Figure 7*). The image is based on a figurine from the pommel of a knife found in an ancient Klosterneuburg rubbish dump dating to about 1683. The inscription on the cancel translates as "Exhibition Klosterneuburg 1683, Turkish Attack and Defence." The town, which is just north of Vienna, was assailed then besieged by the Turks. It was only after great sacrifices that the town was relieved on 8 September 1683.



Figure 6 (left) Cover with commemorative cancels from two springtime Ottoman-related exhibits



Figure 7 (above). The promotional cancel from Klosterneuburg depicting the carving of the head of a Turk was in use for almost six months.

On 9 August 1983, the Danube Stamp Collectors Club (BSV-Donau) set up an exhibition in Perchtoldsdorf, a town south of Vienna. In July 1683 the Turks had effectively destroyed the town, killing or enslaving many of the residents. The mass slaughter came after the Ottoman troops had offered a traditional demand for surrender and the keys to the town were indeed handed over.^v The commemorative envelope shows part of the memorial stained glass Turkenfenster (Turkish window) in the parish church of St. Augustine that depicts the burning of the town and the massacre of its inhabitants. The cancellation illustrates Grand Vizier Kara Mustafa (*Figure 8*).

Yuriy Kulchytsky (Georg Kolschitzky) – Hero of Vienna and Father of the Vienna Kaffeehaus

One of the Viennese heroes during the trying days of the Siege was a Ukrainian polyglot named Yuriy Kulchytsky. Born around 1640 near Sambir in western Ukraine (but then part of the Polish-Lithuanian Commonwealth), he joined the Zaporozhian Cossacks in his youth, learned to speak Turkish, and became an interpreter, joining the Cossacks on various expeditions. This illustration shows a plaque in Sambir, Lviv oblast in Ukraine honouring native son Yuriy Kulchytsky.



During one of those expeditions the young man was captured, taken to the Ottoman Empire, and imprisoned for several years. In captivity he perfected his knowledge of Turkish and the Turkish way of life and, perhaps not so surprisingly, developed a liking for coffee, then unknown in Europe. Some Serbian merchants, who needed the young prisoner as an interpreter, purchased Kulchytsky's freedom. In Belgrade,

Yuriy was employed as a translator at a large Viennese commercial company and further developed his linguistic skills, becoming fluent in German, Hungarian, and Romanian in addition to Turkish, Polish, and Ukrainian. He also became well-versed in the customs of the peoples who populated east central Europe. In 1678 Kulchytsky moved to Vienna, where he launched his own trading business importing oriental goods.



By the time of the siege, Kulchytsky was serving as a volunteer in a company of civilians when his talent with languages was brought to the attention of Count von Starhemberg, Commander-in-Chief of the Viennese defence forces. The commandant needed a man who knew Turkish and could penetrate the enemy defences. (Earlier messengers sent to deliver letters to the allied troops had been intercepted.)

For 200 ducats, Kulchytsky and his trusty Serbian servant Mihajlović accepted the perilous but vital mission of getting news of the city's worsening predicament to the imperial troops camped north of the city.

Dressed in Turkish clothing and bearing forged passports identifying them as Turkish army merchants, they sneaked into the Ottoman camp during the night of 13 August and the next day walked bravely past the enemy tents to successfully deliver the message for assistance entrusted to them. As well, the men passed on information on the condition of Vienna's defence and the progress the Turks had made with their siege trenches.

This drawing is reputed to show Count Ernst von Starhemberg, Commander-in-Chief of the Viennese defence forces (on the right), approaching Yuriy Kulchytsky with the proposal to cross the Ottoman lines and get word of the city's predicament to the relief armies. The illustration gives a fairly good indication of some of the city's defensive works and how the siege would have looked for the defenders. Turkish tents may be seen in the distance. Kahlenberg mountain, after which the decisive battle would be named, appears in the upper left.

Shortly thereafter, the pair repeated their daring exploit by making a precarious return journey to the beleaguered city – this time coming very much closer to getting arrested by the Turks. They returned by the 17th of August with heartening tidings that help was on the way. This crucial intelligence as well as the extraordinary courage that they had shown boosted the morale of the defenders and strengthened their determination not to allow Vienna to be taken.

Kulchytsky later became famous for yet another remarkable achievement. Following the siege, he asked for and was granted sacks of grey-green beans that the fleeing Turks had left behind and that were in danger of being tossed into the Danube. Kulchytsky had recognised the coffee beans from his time as a captive and he helped popularise the drinking of this brew in the city. By adding milk and sugar to coffee, he transformed the drink into a delicious and refreshing beverage, palatable to Austrians and subsequently to the rest of Europe. Special coffee houses sprung up throughout Vienna as the consumption of the “Viennese speciality” caught on.

Kulchytsky and his wife set up one of the first Viennese coffee houses, called *Zur Blauen Flasche* (At the Blue Bottle), under a license granted by Emperor Leopold I himself. Contemporaries recount that people flocked in droves to Kulchytsky’s cafe, initially not so much to drink coffee, which the Viennese took some time to appreciate, as to hear the brave Kulchytsky recount his “stroll” through the Turkish camp. Sometime later, in his free moments Kulchytsky wrote *The Tale of an Eyewitness Who, Disguised as a Turk, Went through the Enemy Camp and Came Back*.

Kulchytsky died from tuberculosis on 19 February 1694 and was buried in the graveyard of St. Stephen’s Cathedral in the heart of Vienna. His services to the city were recognised in 1885 when the civic authorities erected a statue to the brave and innovative man. His monument, sculpted by Emanuel Pendl and erected in 1885, still stands at the corner of a house at Favoritenstrasse 64

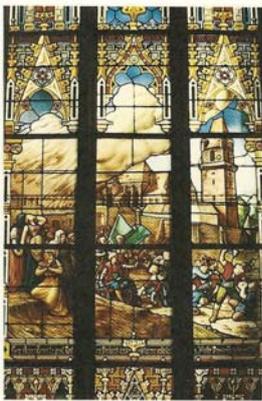
It would seem that a stamp honouring Yuriy Kulchytsky (Georg Kolschitzky) would be a natural subject for a joint issue between Austria and Ukraine.

Let us hope that the postal administrations of these two countries will come to such a conclusion in the not-too-distant future.



First Day of Issue Tributes.

The first day of issue for the Relief of Vienna souvenir sheet was 9 September 1983; about a dozen first day cancels with this date were created. *Figure 9* is a first day cover showing King John III Sobieski kneeling at the Mass offered for the relieving army shortly before setting out for battle. The liturgy was conducted by Marco d’Aviano, the papal legate who was sent expressly by Pope Innocent XI to bless and console the Christian crusaders. Both men are shown facing each other on the cancel and envelope cachet, which were prepared by the St. Gabriel Philatelic Society.



Türkenfenster der Pfarrkirche zum „Hl. Augustin“ in Perchtoldsdorf



Figure 8. Special cover created by the Stamp Collectors Club-Donau (BSV-Donau) for an exhibition in Perchtoldsdorf on 9 August 1983.



Figure 9. First day cover prepared by the St. Gabriel Philatelic Society shows Papal Envoy Marco d'Aviano and King John III Sobieski on both its cancel and cachet.

Figure 10 is a first day cover whose cachet presents a very simplified – but easily understood – map of the decisive liberation battle that occurred on 12 September 1683. The cancellation in the shape of a stylized Turkish tent was created for the Workers Stamp Collectors Club-Oberlaa^{VI} (ABSV-Oberlaa).

The Workers Stamp Collectors Club XIX/1 (ABSV XIX/1) was responsible for a stylized cancel showing fighting around the besieged city; it appears here on a first day envelope whose cachet depicts a bas-relief bust portrait of Count Ernst Rüdiger von Starhemberg, the head of the Viennese defence forces (Figure 11). Although the inscription identifies him as a field marshal, he only acquired this title from the emperor after the siege had been broken.



Figure 10. First day cover with a special cancel prepared by ABSV-Oberlaa presents a simplified plan of the Battle at Kahlenberg on its cachet.



Figure 11. First day cover with a special cancel prepared by ABSV XIX/1 shows a portrait of Count Rüdiger von Starhemberg on its cachet.

The Ukrainian Stamp Collectors Club of Austria (UBSV) went all-out in helping commemorate the siege and the contributions made by Ukrainian Cossacks as well as by Yuriy Kulchytsky. For the first day of issue it created a variant of the envelope presented in Figure 6. The illustration remained the same but the upper left of the cachet now proclaimed the envelope as an official first day cover. The special bi-lingual (German-Ukrainian) cancellation carried a depiction of a Ukrainian Cossack holding a musket; behind him are the steeple of St. Stephen's Cathedral and some Turkish tents (Figure 12, next page). The UBSV also created two first day of issue post cards. The first reproduces another painting showing the Relief of Vienna (Figure 13), this one by an anonymous artist and located in the Museum of Military History in Vienna. The second card shows the painting of the Cossack that the cancel design is based upon (Figure 14).



Figure 12. First day cover prepared by the UBSV carries a special cancel marking the contribution of Ukrainian Cossacks in the relief army.



Figure 14. Another first day post card of the UBSV illustrates the painting of a typical Cossack that was used for the first day cancellation.

A few other special covers were printed to correspond to siege-related commemorations and some of these ended up becoming first day covers. Figure 15 presents Emperor Leopold I on both its cachet and cancellation. (This particular example does not carry the Relief souvenir sheet and so is not really a FDC.) The cancel, from Korneuberg, a town 14 km north of Vienna, celebrates the ruler's stopover in that town on 7 July 1683 during his flight from the capital. The cover in Figure 16 portrays images of a mounted Duke Charles of Lorraine on its cachet as well as its cancel, the latter issued in the town of Hollabrunn. King John III Sobieski and his troops marched through this town some 50 km north of Vienna on their way to do battle.



Figure 15. Cover showing Emperor Leopold I on both its cachet and cancellation.



Figure 13. First day post card sponsored by the UBSV displays a painting of the Relief of Vienna from the Military History Museum in Vienna.



Figure 16. First day cover commemorating Duke Charles of Lorraine on its cachet and cancellation.

Other first day cancels – appearing on various previously described envelopes – include one from the town of Tulln (the meeting place of the allied armies showing a portrait of King John III Sobieski (Figure 17), and another from Schwechat where Emperor Leopold and King John III Sobieski met after the battle. The town of Schwechat lies about 16 km southeast of Vienna and is today the home of Vienna International Airport as well as Austria’s largest oil refinery. The cancellation combines the coat of arms of Schwechat with the Kugelkreuz monument in the city (Figure 18). The latter is an obelisk mounted on four Turkish cannon balls and commemorates the meeting of the two sovereigns on 14 September 1683.



Figure 17. First day cancel from Tulln shows a portrait of King John III Sobieski .



Figure 18. The first day cancel from Schwechat merges the coat of arms of that town with the obelisk Kugelkreuz monument.

Two additional first day cancellations were created for special exhibitions. One cancel was applied at an exhibition on the Kahlenberg, the mountain overlooking the city and after which the relief battle was named; it depicts the walled 17th century city of Vienna as well as the capital’s old coat of arms with a double-headed eagle (Figure 19). The other exhibition was at Perchtoldsdorf and its cancel design shows the Türkenkreuz, the memorial to the victims of the Ottoman massacre that took place there (Figure 20).

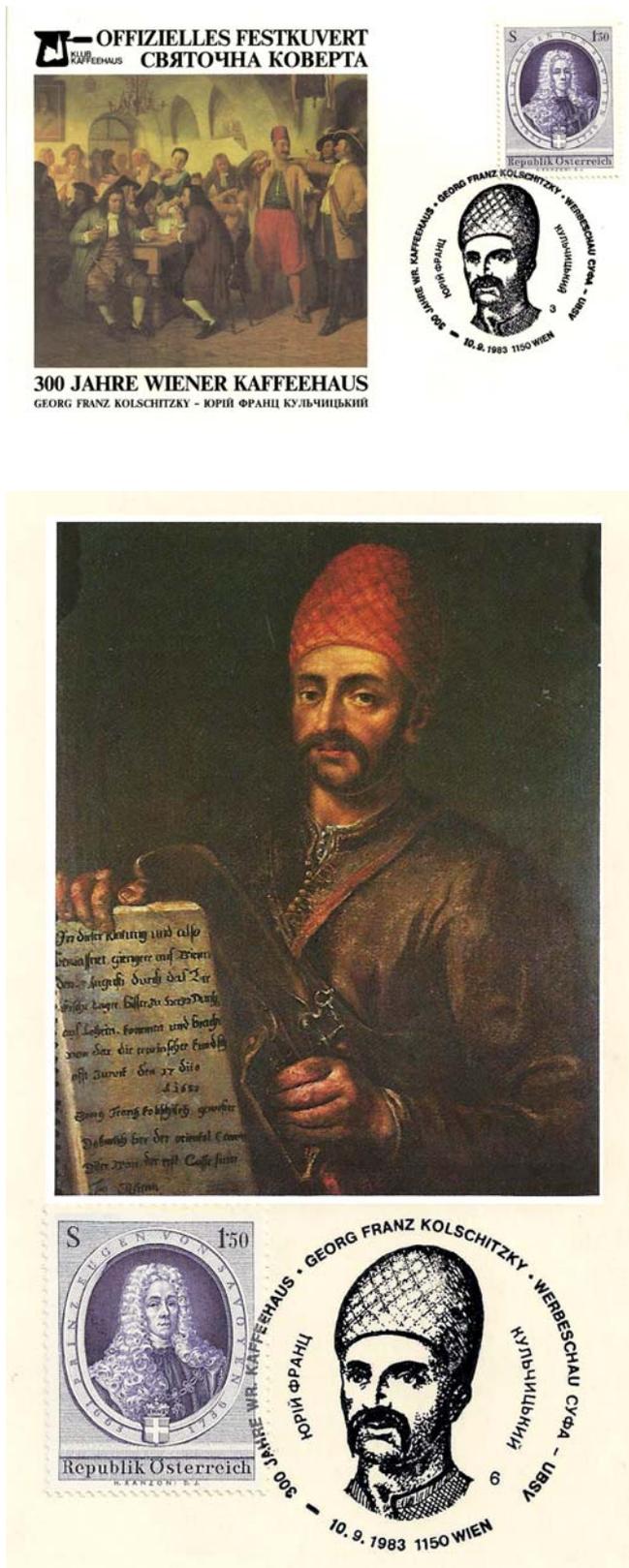


Figure 19. First day cancel from Vienna combines a 17th century view of the city with its old coat of arms.



Figure 20. The first day cancel from Perchtoldsdorf displays the Türkenkreuz in that town.

Additional UBSV Siege-of-Vienna Tie-Ins.



UBSV’s participation in the Relief of Vienna celebrations actually took place over four days (9-12 September) and consisted of an exhibition held in Vienna’s famous Café Central in the city’s Innere Stadt district. A special temporary postal station was set up at the Café for the four days and different bi-lingual cancellations were prepared for each day; the one for the 9th (the first day of issue for the souvenir sheet) was described above. For the 10th, the commemorative bi-lingual cancel depicted a portrait of Yuriy Kulchytsky, which was applied to a jubilee envelope reproducing a painting of Kulchytsky serving coffee at his Blue Bottle Kaffeehaus (*Figure 21A, left*).

The UBSV also prepared an uninscribed post card showing the portrait of Kulchytsky that the bi-lingual cancellation was modelled upon (*Figure 21B, left*).

On 11 September the theme of the cancellation was “300 Years of the Vienna Coffee House”. The cachet of the commemorative envelope reproduced an old drawing of the courtyard arcades at the Café Central. The special postmark presented a typical Viennese coffee house scene: a coffee table and chair flanked by a hat/coat stand with a newspaper holder (*Figure 22, below*).

For the anniversary date of 12 September, two special bi-lingual cancellations were issued. The first recognised the contributions of the Cossacks in the relief effort and showed a Cossack flag and seal (*Figure 23*). This postmark was typically applied to the same commemorative envelope printed earlier in the year and used for the Ottoman exhibits (see *Figure 6*). The second cancel commemorated the mounted mail service set up by the Cossacks in Ukraine (a “Cossack Pony Express”); it was affixed to a special postcard showing Cossack riders. The cancel design illustrated a Cossack brandishing a sabre (*Figure 24*).

To top off the tricentennial celebrations, the UBSV organised a “Cossack Pony Express” on the 12th of September. Three horsemen clad in traditional multi-coloured Cossack uniforms transported a sack of mail from the Palais Ferstel (in which the Café Central is located) to Vienna’s Main Post Office (a distance of about one kilometer) shortly after noon. The contents of the mail sack consisted of all of the postcards and other

commemorative stationery items that had been postmarked at the Café that morning by the postal employees operating the special postal station.



Figure 22. Commemorative cover of 11 September 1983 celebrates the 300th anniversary of Vienna coffee houses on its cachet and cancel.



Figure 23. Anniversary cover of 12 September 1983 recalls the contributions of Ukrainian Cossacks in the battle to free Vienna. Shown on the bi-lingual cancellation are a Cossack flag and seal.



Figure 24. Anniversary post card of 12 September 1983 recalls the Cossack mounted post on its bi-lingual cancel and cachet. The card was created for the “Cossack Pony Express” reenactment held on that day.



Figure 25. Special cancellation prepared by ABSV XIX/1 for 10 September 1983 displays Turkish tents surrounding Vienna.

Some More Siege Cancellations.

The Workers Stamp Collectors Club XIX/1 (ABSV XIX/1) followed up its first day cancellation (Figure 11) with another for 10-11 September showing Turkish tents with the Kahlenberg in the background (Figure 25, above). Likewise, the Workers Stamp Collectors Club-Oberlaa (ABSV-Oberlaa) created a second cancel on 12 September to accompany its earlier first day production (Figure 10). This additional marking showed a mounted King John III Sobieski (Figure 26, below). Both of these commemorative devices accompanied ABSV exhibitions.

The last Siege of Vienna tribute that I have been able to locate took place on 20 October 1983 for the opening of the week-long National Youth Philatelic Exhibition (ÖJUBRIA) in the Museum of Military History in Vienna. For this event a 3-schilling postal card was overprinted with a detail of the anonymous painting of the Relief of Vienna that hangs in that museum (see Figure 13) and an appropriate commemorative inscription. The cancellation depicted a stylised view of Vienna’s city walls, the Stephansdom (St. Stephen’s Cathedral), and a Turkish tent (Figure 27, below). Subsequent cancels for the next six days of the event incorporated the Vienna

walls and the cathedral into their designs, but gave no specific indication of any connection with the siege anniversary, i.e., the themes included Youth Day, Stamp Day, UN Day, etc. So, I would not consider them siege-related items.



Figure 26. Special cancel arranged by ABSV-Oberlaa for 12 September 1983 shows King John III Sobieski riding a horse.



Figure 27. Special postal card and cancel prepared for the opening of the National Youth Philatelic Exhibition on 20 October 1983.

* * * * *

Many thanks to Andy Taylor for his assistance in helping me track down some elusive cancellations.

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Notes

ⁱ The vizier was given a broad mandate to take Vienna and Prague, then to move right on through Germany, to take Paris, to move onto Rome, and to turn St. Peter's into a stable. Obviously all this could not be carried in one summer's campaigning, but it does reflect the sultan's grandiose expansionist designs

ⁱⁱ The most detailed listing found by this author – but of unknown reliability – has the following breakdown: 21,000 imperial troops under Duke Charles V of Lorraine; 11,000 Bavarians under the Elector Maximilian II Emanuel; 9,500 Franconians and Swabians under Count von Waldeck; 10,400 Saxons under Elector John George III; and 24,200 Poles under King John III Sobieski.

ⁱⁱⁱ The Cossacks were nominally under the rule of the Polish-Lithuanian Commonwealth but were in reality an independent military state. The name derives from *Zaporozhtsi*, which comes from the location of the Cossack's Dnipro River fortress, the Sich, in Zaporozhia, the “land beyond the rapids” (from *za* “beyond” and *porohy* “river rapids”). Papal envoy Marco d'Aviano presented King John III Sobieski with funds that would temporarily pay for a regiment of 3,000 Cossacks to fight under the papal standard (the pope was well informed of Cossack prowess). Cossack recruits continued to join the allies up to the eleventh hour, however. On the 8th of September, the envoy wrote to Rome: “The Cossacks are joining Sobieski's army by the dozens. I think this regiment is the best we have and should be used in the first line of defense against the Turks.”

^{iv} Decades later, in 1705, 208 of the 300 cannon captured after the Siege were cast into a massive 20-ton bell (the Old Pummerin) and hung as the main bell in Vienna's Stephansdom (St. Stephen's Cathedral). (The church steeple had served as the headquarters and observation post for Count von Starhemberg, the leader of the city's defence forces during the Siege.) At the close of World War II, the bell's wooden cradle burned and the bell crashed onto the stone floor of the church. A New Pummerin was cast in 1951 from the Old Pummerin's metal shards supplemented by metal from some of the remaining captured Turkish cannons at Vienna's Heeresgeschichtliches Museum (Military History Museum).

^v When in the same month the Viennese garrison commander Count Ernst Rüdiger von Starhemberg heard of the post-surrender sacking and brutality at Perchtoldsdorf, he decided he could not trust a similar offer from the Ottoman commander Kara Mustafa. It was the atrocity at Perchtoldsdorf that helped stiffen the resistance and resolve of the Viennese defenders.

^{vi} The first Austrian Workers Stamp Collectors Club (ABSV) was established in May 1927 in Kaffee Rath in Bankgasse and dozens of others have followed since. The aim of the association was to promote the social and cultural development of ordinary workers and employees. Although Austrian stamp collector clubs had already existed for many years in the late 19th and early 20th centuries, they were seen as being the purview of the bourgeois elite. The ABSV retains its ties to the Social Democratic Party. Oberlaa is a former Lower Austrian municipality, now part of the 10th Wiener Gemeindebezirkes Favoriten 1st. District of Vienna.

Congratulations Corner...

Czechout: The DVD version of the Czechoslovak Philatelic Society of Great Britain's new fully searchable index won a Gold Medal in the literature class at London Stampex 2013.

Results from “BRASILIANA 2013” include two of our members:

Gold to Rex Dixon for “*Postal rates and services in Germany - December 1923 to May 1945*”

Gold to Bill Hedley for “*Postal service in the Habsburg Kingdom of Hungary to 1900 - With special reference to Pozsony and its environs*”

THE APS – INNSBRUCK MERKUR PARTNERSHIP

The first 10 years

By Joyce Boyer †

When I began to collect postal history I decided to concentrate on the Oetz Valley, where we spend our summer holiday, and Innsbruck as the capital of Tirol. During the ASCGB visit to Vienna in 1998 I asked Prof. Richard Zimmerl if he could give me details of collectors or a stamp club in that area that I might visit. He provided three names and addresses - Mag. Klaus Schopfer, Theo Bader and Dr. Hans Moser - and mentioned the Innsbruck Merkur Club. I contacted all three who were helpful in different ways. Tony and I met Theo Bader a number of times at a hotel on a mountain pass at a time to fit in with his work schedule as headmaster of a school in the Lechtal.



exhibits – each frame had to be opened with a key but you never seemed to have the correct one so the room rang with calls of “wo ist der Schlüssel” The first ‘Klubmeisterschaft’ was held as part of the Salon – this being a one frame (12 sheets) open competition where members and visitors voted for the best entry.

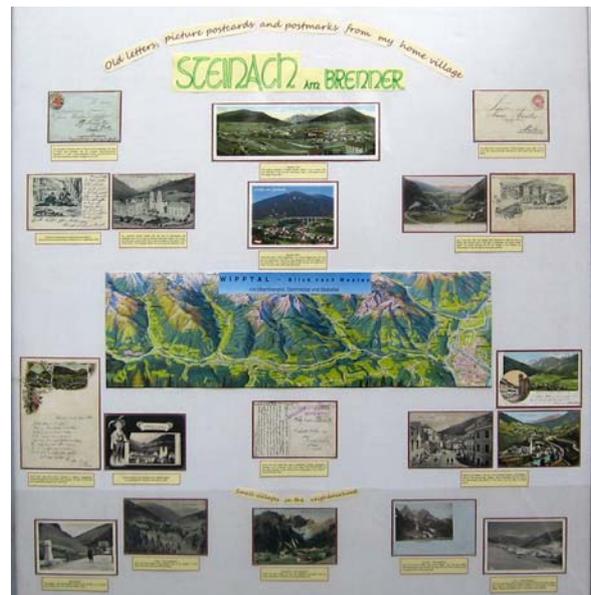


[The picture above, taken at the Innsbruck Ski Jump in 2002, shows from left to right Hans Moser, Tony Boyer, Joyce Boyer, Dorli Haslauer, Andy Taylor & Johannes Haslauer.]

Since this time the two clubs have continued the partnership and during the APS 60th anniversary in 2008 several members of the Innsbruck Club sent displays, brought to London by Robert Dautz, for inclusion in our display on the Village Green at the Spring Stampex that year. One of these

We met both Hans and Klaus at meetings of the Innsbruck Merkur Club initially at a hotel in central Innsbruck – on the occasion of our first visit we were advised that ‘breakfast is in the room downstairs’ before Hans came to welcome us on what became the start of our annual visits to the club. I also visited Hans Moser at his home and it was during such a meeting that the suggestion of a Partnership being formed between the two clubs was made.

The understanding made in 2002 was confirmed in 2003 when several members of the APS attended the Philatelic Salon celebrating 75 years of the Philatelic Club Merkur, Innsbruck. Other APS members supported the event by sending entries to the competition. One memory of the event which Andy Taylor, Tony and I have is the dismantling of



† Illustrations from the Editorial Archive ©

displays that caused a lot of comment was 'From the waste bin' drawing attention to just how much of possible philatelic interest is thrown away. Hans Moser also helped with posting the APS 60th/Merkur 80th birthday cards with our 'Personal stamp' to members of both clubs.

Over the years a number of APS members have become members of the Merkur Club – and conversely - and others have visited the club while in the area.

Last year, 2013, the Merkur Club Innsbruck celebrated their 85th anniversary and the 10th 'Klubmeisterschaft'. A special invitation was sent to APS/Merkur members inviting them to enter the competition and most responded in a positive way. Entries were sent to and returned from Innsbruck in different ways. Whilst the British entries were not successful it was pleasing to see that the judges awarded the Postal History prize to Hans Moser and the Traditional section prize to Hannes Haslauer, both APS members.

The two Clubs work together in various ways including assistance with information requested by our editor and in our providing help with and examples for their publications. In 2012 three members of the Innsbruck Club produced a book on the cancellations in South Tirol and Trient. Work on a similar book for North and East Tirol has begun and help with this has been requested. My entry for the 2013 'Klubmeisterschaft' was Sautens postal history and I understand that three new cancellations or usage dates were spotted and will appear in the book. If you have cancellations from this area and are prepared to assist please contact me and I will tell you how you can help.

Appendix

List of the Philatelic Club Merkur, Innsbruck publication series that are in the APS library. See the library list for fuller details.

Nr	Lib	TITLE & COMMENT
1	--	(replaced by nr 12)
2	459	Festschrift "65 years of PKMI" - Histories; Deutsche Dienstpost Alpenvorland; etc
3	460	"JUBA-Telfs" - Event-guide; Kinderlandverschickung (KLV); etc
4	343	Festschrift: Philatelistischen Salon Telfs
5	--	(replaced by nr 12)
6	344	Festschrift: 100 Jahre Innsbrucker Philatelistische Vereine
7	348	Tiroler Verwaltungsmarken (Local tax stamps)
8	380	Festschrift: 75 Jahre Philatelistenklub Merkur Innsbruck
9	383	Tiroler Sonderstempel 1885-2003 (all the special cancellations used in the Tirol)
10	402	Dienstanweisung für Postablagen (The first issue of the regulations for Postablagen)
11	408	Dienst-Instruction für die kaiserlich-königlichen Poststationen (How to run a Post Station in 1863).
12	328	Tiroler Werbestempel und im Anhang Tiroler Wellen- und Strichstempel (Advertising & slogan cancellations)
13	425	Dienstbuch für den Postillon (The 1883 Instruction Manual for Postillions)
14	440	Dienst-Unterricht für die Briefträger der k. k. Postämter (The duties of a Postman in 1880)

Imitation Picture Non-Stationery Cards

By Martin Brumby

Recently, I have been studying the history and development of the various issues of the First Republic Picture Stationery Cards, with a view to perhaps publishing a monograph or a series of articles detailing my findings.

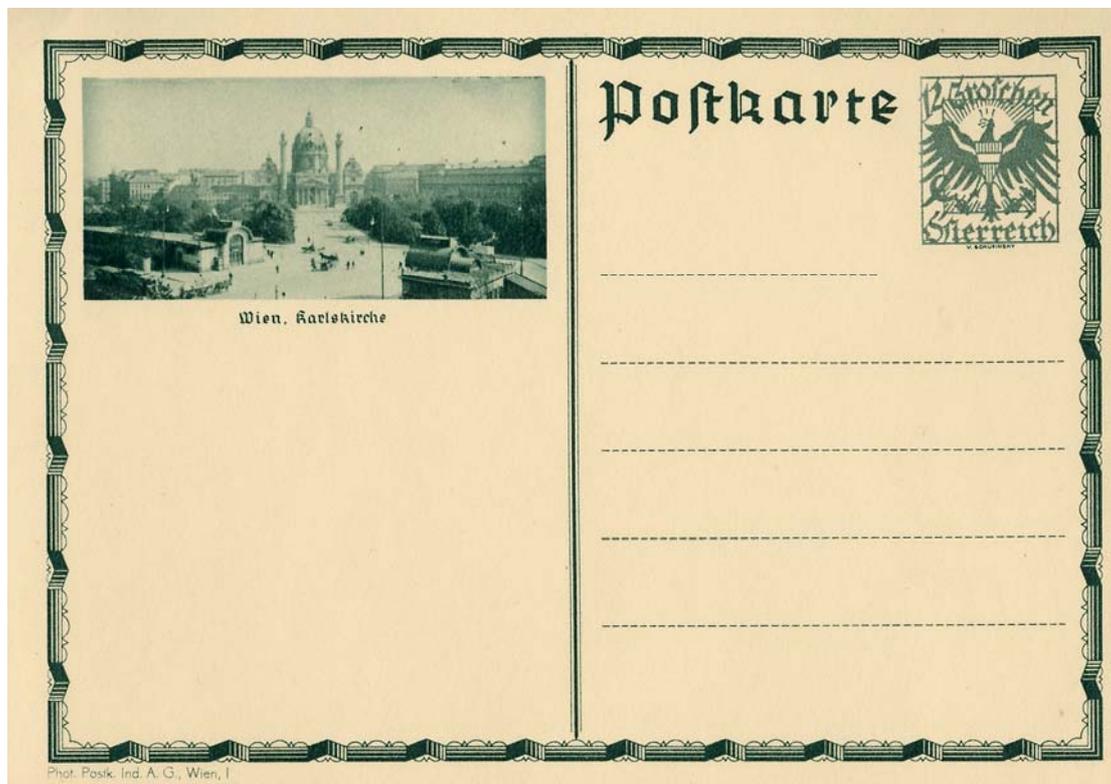
This project went on the back burner in 2009 when Michael Bockisch's excellent handbook "*Handbuch und Katalog Die Bildpostkarten Österreichs – Dokumente und Geschichte, Listen und Karten Abbildungstabellen und Motivlisten, Preise.*" appeared (reviewed in Austria 171). However, I think there are still some aspects that deserve more detailed investigation and a few oddities that might make an appendix in a monograph.

One of these 'oddities' is the appearance of a series of cards, seemingly from early in 1934, which quite obviously mimic the 1932 series of 'official' Picture Stationery Cards. There were also other cards on the market, from mid 1933, which must have fulfilled a similar purpose but which eschewed the imitation of those produced by the State Printing House.

Background

On 1 September 1932 postage rates were increased to 12g (Internal, Germany, Danzig), 24g (Succession States), 30g (External). Initially cards from the 1930 Series were used up with supplementary frankings. (The relevant regulation is B.M.Z. 34028, 1 Sept. 1932)

Picture Stationery Cards in new colours (olive green / violet / rose red) replaced the 1930 colours (reddish brown / olive green / bright red). A new indented border around the perimeter of the card replaced the more ornate earlier border around the perimeter, the picture, "Postkarte" and the value imprint. The new cards seem to have appeared late in 1932 (earliest seen 10 December 1932). They were replaced after 1 May 1934, when the Austrian Corporate (Austro-fascist) State was proclaimed and new postal rates for external post were introduced. Initially supplementary frankings were applied (e.g. a 1g stamp stuck on the 24g card) until stock was used up and the new 1934 issue (with the 12gr value changing back to brown), became available from November 1934.



An 'official' 1932 Picture Stationery Card (Wien, Karlskirche:- No. 1 of 50 different views)

The 'Imitation' Picture Cards.



Privately printed card without value imprint. View "Persenbeug (N.=Ö.), Schloß an der Donau". Franked 2 x October 1932 12 gr. paying 24 gr. concessionary rate to C.S.R.. Postmarked WIEN 71 on 5 Apr. 1934 to Brünn, (redirected to Šumperk).

There are some obvious (and less obvious) differences. Most obvious is the lack of a value imprint and of the photo credit at bottom left (although not every 'official' card showed this). But might it be a card also printed by the State Printing House? Almost certainly not!

Note the somewhat inferior card quality, the comparatively poor photographic reproduction, the duller and somewhat 'greasy' looking green colour, the similar but different fonts and differences in the border, the most obvious of which is shown here (to exactly the same scale; look at the middle!):-



'Official' Karlskirche top centre



'Imitation' Persenbeug top centre

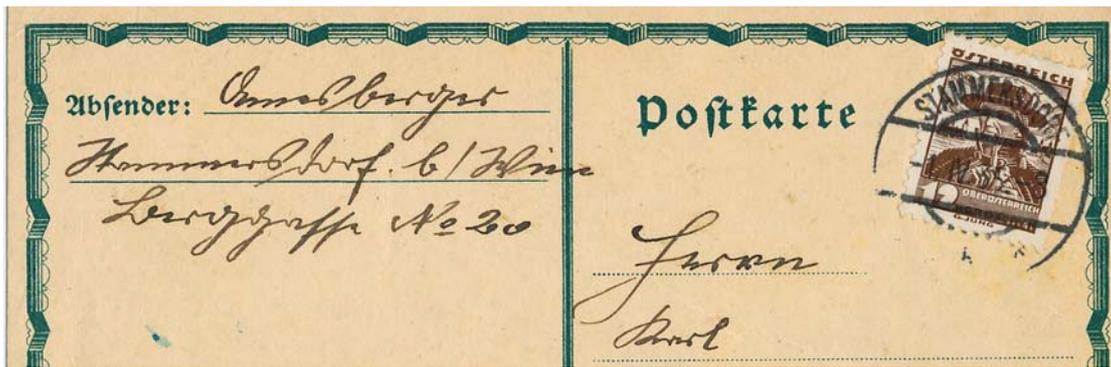
It seems that someone has plagiarised the 'official' border (albeit hasn't made a very good job of it!). We will probably never know who, or why. But the idea must have been profitable, as there was quite a series of these cards. I have been squirreling away examples as I have come across them and have now got 23, of which there are 14 different views and a 'viewless' formular¹ card. Earliest use seen is 22 Feb. 1934, latest is 5 Nov. 1938.

- 'Absender' Formular card
- Burg Aggstein a.d. Donau
- Burg Greifenstein a.d. Donau
- Döllach
- Kapfenberg
- Landeck
- Melk a.d. Donau
- Millstatt

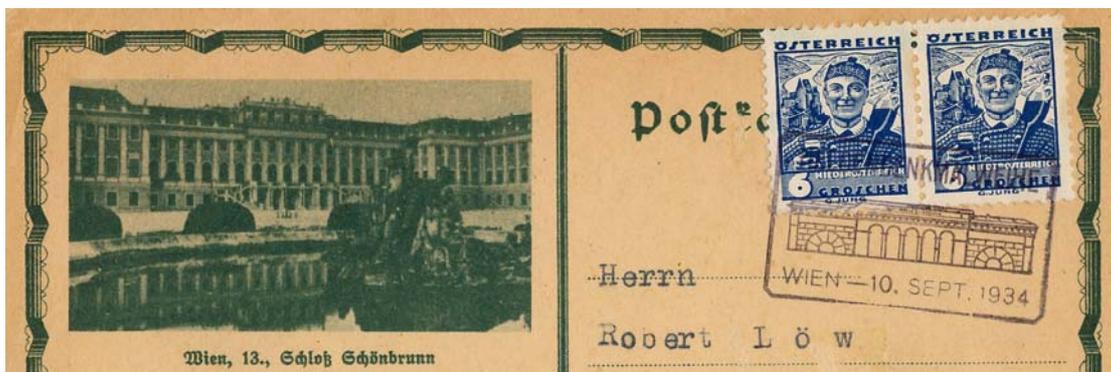
- Persenbeug (N.=Ö.), Schloß an der Donau
- Trofaiach
- Wachau, Kloster Melk, Ausblick von der Altane
- Wachau, Ruine Weitenegg mit Stift Melk
- Wien, 1., Universität
- Wien, 13., Schloß Schönbrunn
- Wien, 3., Belvedere=Schloß

'Imitation' views seen so far; Bockisch shows others for "Innsbruck" and "Wien, 1., Schwarzenbergplatz".
Has anyone seen any more cards in this series?

¹ http://en.wikipedia.org/wiki/Formular_stationery



Private formular card (top only) franked Aug. 1934 12 gr. postmarked Stammersdorf 1 Apr. 1935, to Wien.



Privately printed card without value imprint. (top only) View "Wien, 13., Schloß Schönbrunn". Franked 2 x Aug. 1934 6 gr. (reversed ears) paying 12 gr. internal postcard. Postmarked Heldendenkmal Wiehe / WIEN 10 Sep. 1934 to Wien.

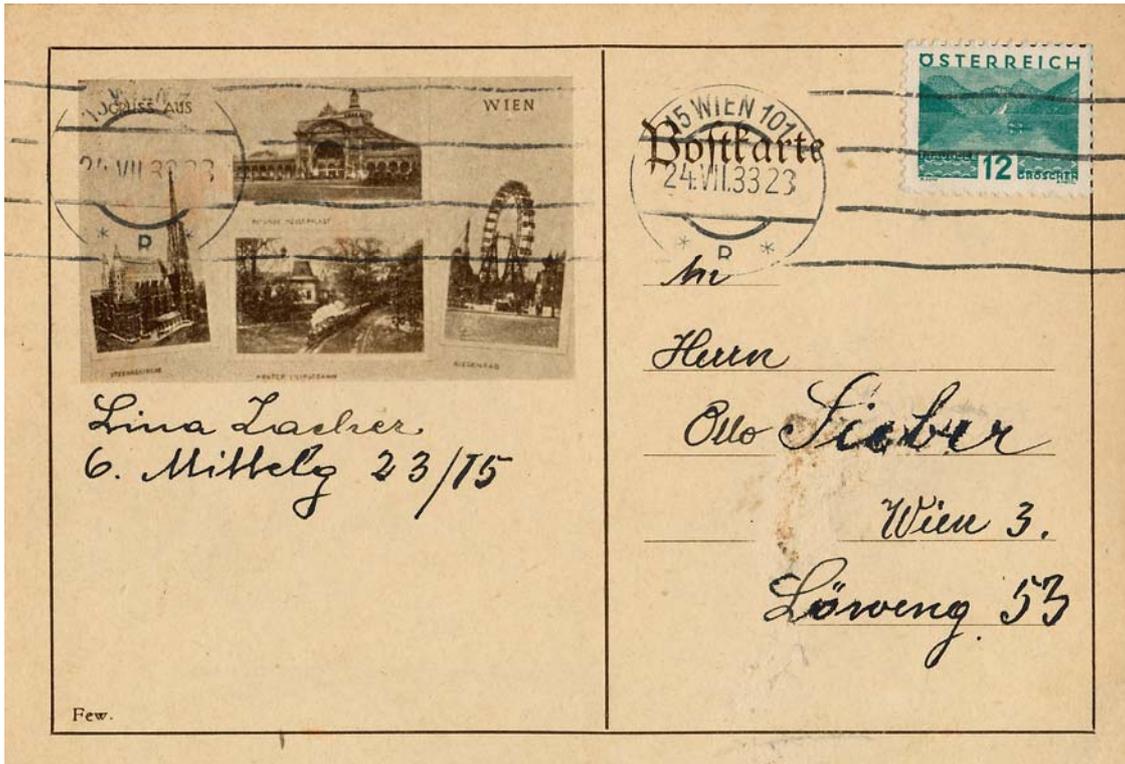


Privately printed card without value imprint. (top only) View "Landeck". Franked 6 Rpf. paying local postcard rate. Not Postmarked. Arrival cachet Technologisches Gewerbe Museum, Wien 18 May 1938.

Other Privately Printed Picture Cards.

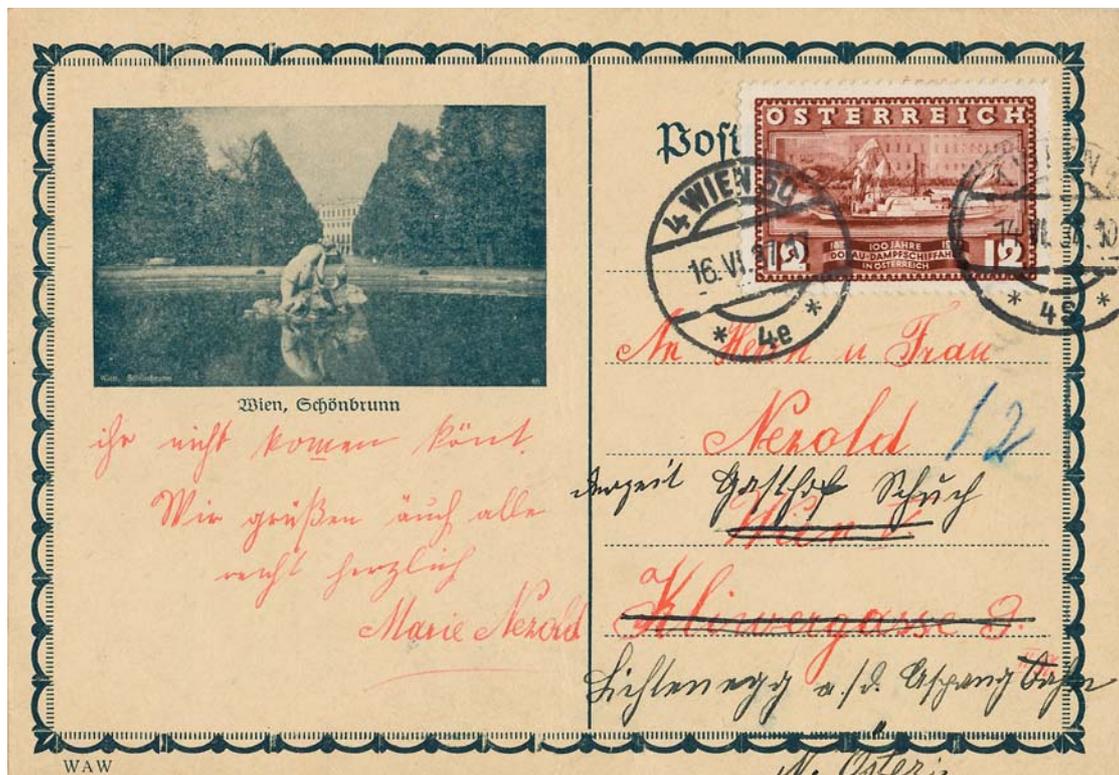
During the same period of use, some other cards appeared which eschewed the 'imitation' border of those listed above. First use seen was 24 July 1933. The card has a plain lined border and vertical dividing line initially in dark brown, then in dark green. There is a printer's imprint "Few." (sic!)

Other cards seen with the same "Few." imprint have views of "Wiener=Neustadt" and of "Wien, I., Staatsoper". (Used in Dec. 1933 and Mar. 1934) No doubt there are others?



Privately printed card without value imprint. (reduced). “GRÜSS AUS WIEN” (views of Rotunde Messepalast + Stephanskirche + Prater Liliputbahn + Reisenrad). Franked 1932 12 gr. paying inland postcard rate. Postmarked Wien 101 on 24 July 1933.

The next series seen (Feb. 1934 to Jun. 37) again has a printer’s imprint “WAW”. The border this time is decorative, a bit like a series of little bridges. There is a single straight line vertical divider. The print is in a very dark green. Another card like that below, used in 1934. Another view:- “Wien II, Prater, Reisenrad”



Privately printed card without value imprint. (reduced). “Wien, Schönbrunn” Franked 9 Jun. 1937 12 gr. 100 years DDSG paying inland postcard rate. Postmarked Wien 1 on 14 June 1937 and again Wien 50 on 16 June (redirected).

The next type seen may be a one-off, as it appears to be a merchant's private advertising card from Turnau, Styria. It has a decorative 'faceted lozenge' border and triple vertical divider and is again printed in dark green.



Privately printed card without value imprint. (reduced). "Sommerfrische Turnau, Obersteiermark" Franked 1932 12gr. paying inland postcard rate. Postmarked Turnau on 25 July 1934.

The next card seen has an imprint from a Salzburg printer (Zaunrith'sche Buchdruckerei, Salzburg 46532) and looks much more modern than any of the others, with a borderless design (with just a box at lower left for sender's details), using a sans-serif font and printed in a bright green. Unfortunately the last digit of the postmark year is missing, but it is very likely used in May 1934, or even May 1933 but is unlikely to be later. But ignoring the stamp, one could imagine something similar being used 50 years later!



Privately printed card without value imprint (reduced). "Saalfelden am Steinernen Meer (744 m) / Alpine Sommerfrische und Wintersportplatz" Franked Oct. 1932 12 gr. paying inland postcard rate. Postmarked Saalfelden on 8 May 1934?

The last-used card seen by me is another advertising card from a “Regeneration” health-cure establishment in Hall, Tirol. This has a border decorated with a ‘kinky ribbon’ motif and a double vertical dividing line. The card bears a printer’s imprint “Union-Druckerei Hall i.T.” It is printed in brown (as indeed were the 12gr cards in the now contemporary 1934 ‘Official’ series.)



Privately printed card without value imprint (reduced). “Solbad Hall in Tirol, Oberer Stadtplatz / Regenerationskuren / (individuell abgestimmte Hormonkuren) / machen wieder frisch u. arbeitsfähig.” Franked Aug. 1934 12 gr., paying inland postcard rate. Postmarked Hall, Tir. on 20 Aug. 1935.

Conclusions.

Obviously, the only reason these cards appeared is because someone thought they would make a few Schillings (or get worthwhile publicity) from producing them. But why buy a card and a stamp, when for the price of the latter, you could have a picture stationery card? Easy to understand when considering the firm’s cards shown above. But the others? Well, there were only fifty views in the official series and the regulations were clear that you took what you were given. No good holidaying in the Tirol and asking for ‘four “Innsbrucks” please!’ If you were adamant that you wanted even one “Innsbruck” (No. 19 in the series), then if you couldn’t sweet-talk the postmistress into picking one out for you, you had to buy a set of 50 views and use up the other 49 in due course. And if it was, “Klagenfurt” (or hundreds of other locations in Austria) that you were after, then you had no chance. Better luck in the Second Republic, if you could wait, or else buy a conventional picture postcard!

We know from the records that the State Printing House found that the picture stationery cards were more than a third more expensive to produce than the non-picture cards, which were largely withdrawn after the first series appeared in 1927, until 1931 when it was decreed, on economy grounds, that ‘at most’ 50% of stationery cards would be picture cards. It is clear that the ‘official’ picture stationery cards were popular (over 200 million had been issued before the Anschluss). So there was obviously scope for private productions. One surmises that they were cheaper than ‘normal’ picture postcards and were obviously far more suitable for business use than the latter. Indeed, around half of the cards I have found have been used officially or commercially, rather than for personal correspondence.

I will be delighted if any readers can add to the outline information given here. Did similar cards appear after 1945? I don’t recall seeing any. A final little problem:- what to call them? “Imitation picture non-stationery cards” seems to fit but isn’t snappy! How do you search for them on eBay (unless you want to trawl through the endless lists of ‘Picture Postcards’)? Those who buy on-line will have realised that, if by great perseverance or luck you find material that has been ‘incorrectly’ listed, you are likely to pick up a bargain. I have ‘saved searches’ but there’s always some bright spark who calls his lot “view stationery cards” instead of the usual “picture stationery cards” and eventually gets a pittance for them. (And eBay ‘helpfully’ suggests I might be interested after the sale is over!) You know who you are!

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